

Archive

MT

4

.B7

N33

1974/75-

1975/76



Digitized by the Internet Archive
in 2015

**THE NEW ENGLAND
CONSERVATORY OF MUSIC**



**CATALOG OF COURSES
1974-1975**

THE NEW ENGLAND CONSERVATORY OF MUSIC

1974 - 1975



Member of the New England Association of Schools & Colleges Inc.
Charter Member of the National Association of Schools of Music

4
37
N33
C.2

TABLE OF CONTENTS

Calendar	3
Trustees	4
Administration	5
Faculty	6
Facilities	9
Services	12
Performing Organizations	15
Admissions	17
Tuition and Fees	24
Scholarships, Financial Assistance and Special Awards	27
Academic Regulations	32
Undergraduate Department	35
Graduate Department	47
Course Descriptions	53
Faculty Biographies	74

CALENDAR

1974-75

Sept 12, Thur	Dormitory opens
Sept 12-14	Orientation for new students
Sept 16-20 (Mon-Fri)	Registration
Sept 23, Mon	First semester classes begin
Oct 14, Mon	Columbus Day - Holiday
Oct 28, Mon	Veterans Day - Holiday
Nov 28, Thur	Thanksgiving vacation begins
Dec 2, Mon	Classes resume
Dec 21, Sat	Christmas vacation begins
Jan 6, Mon	Classes resume
Jan 17, Fri	First semester classes end
Jan 20, Mon	Second semester classes begin
Feb 15, Sat	Mid-winter vacation begins
Feb 24, Mon	Classes resume
Apr 5, Sat	Spring vacation begins
Apr 14, Mon	Classes resume
Apr 21, Mon	Patriots Day - Holiday
May 9, Fri	Second semester classes end
May 12-16 (Mon-Fri)	Second semester exams
May 17, Sat	Alumni Day
May 18, Sun	Commencement Day
May 19-23 (Mon-Fri)	Auditions for promotion

TRUSTEES

OFFICERS

William R. Driver, Jr.,
Chairman

James L. Terry,
*Vice Chairman and Chairman of the Executive
Committee*

David W. Scudder,
Vice Chairman

Dr. Fredrick J. Stare,
Co-chairman for Development

Paul Levenson,
Co-chairman for Development

George H. Stephenson,
Treasurer

Charles M. Ewing,
Secretary

Richard P. Donovan,
Chairman of the Finance Committee

Mrs. Nancy H. Carter,
Chairman of the Friends

Dr. George S. Richardson,
Chairman of Advisory Board of Preparatory Division

TRUSTEES

Walter M. Aikman

*Mrs. Mary W. Baird

*Talcott M. Banks

*Edward L. Bernays

*Mrs. John H. Brooks, Jr.

George R. Brown

*James H. Cannon

Mrs. Hugh A. Carney

Mrs. Nancy H. Carter

Frederick C. Church, Jr.

*Ford H. Cooper

*David C. Crockett

John G. Cushman

Nicholas W. Danforth

*George Darrell

Richard P. Donovan

William R. Driver, Jr.

*Mrs. William R. Driver, Jr.

Mrs. Donald R. Dwight

Professor Richard Eells

Charles M. Ewing

*Mrs. Marc Friedlaender

Richard L. Friedman, Jr.

John Henry Funk

*Associate Trustee

*Charles M. Ganson

John W. Goodrich

Robert E. Gregg

Rollins Griffith

G. Sterling Grumman

Donald Harris

*Francis W. Hatch

*Francis W. Hatch, Jr.

Mrs. Charles F. Hovey

*Mrs. Chester B. Humphrey

Mrs. Hollis Hunnewell

*Mrs. Albert B. Hunt

Mrs. Robert S. Hurlbut

*Mrs. E. Anthony Kutten

Robert Lague

Dr. Roy Lamson

Paul Levenson

Mrs. Laurence M. Lombard

Hon. Reuben L. Lurie

*Mrs. Charles E. Mason, Jr.

Robert W. Mathews

*Mrs. Ross A. McFarland

*John R. McLane, Jr.

Melvin B. Miller

Colman M. Mockler, Jr.

Alan R. Morse, Sr.

Mrs. Lester Morse

*Mrs. John T.G. Nichols

Morgan Palmer

Dr. Maurice Pechet

*Mrs. Guido Perera

Thomas D. Perry, Jr.

George L. Powell

Mrs. Irving W. Rabb

Perry Rathbone

*Dr. Edward P. Richardson, Jr.

Dr. George S. Richardson

Mrs. Aaron Richmond

*Mrs. H. S. Payson Rowe

Henry E. Russell, Jr.

*Thomas J. Scott

Gunther Schuller

David W. Scudder

*Paul Spiers

*Richard A. Spindler

Dr. Fredrick J. Stare

George H. Stephenson

*Robert J. Sullivan

Dr. Anna M. Terry

James L. Terry

*Mrs. Lucius E. Thayer

W. Nicholas Thorndike

*Mrs. Albert C. Titcomb

Ralph B. Vogel

Mrs. J. Monte J. Wallace

*Mrs. Elizabeth F. Willis

ADMINISTRATION

Gunther Schuller
President

Donald Harris
Executive Vice President

Chester W. Williams
Dean

James Whitaker,
Administrative Coordinator

William Mahan,
Director of Admissions

Robert DiDomenica,
Associate Dean

Angel Rivera,
Director of the Preparatory School

Sydney Beck,
Director of Libraries

Janice Madden,
Registrar

Webster Lewis,
Director of Community Services

Ethel Bernard,
Director of Wellesley Branch-Extension Division

Robert Rachdorf,
Director of Audio Visual Facilities

Frances Lanier,
Consultant to the Preparatory School

Elizabeth Burnett,
Performance Librarian

Jonathan Wulp,
Stage Manager

Wellman J. Bartlett,
Comptroller-Business Manager

Roger Broome,
Director of Development

Margaret May Meredith,
Consultant, Public Relations

Elizabeth Stoll,
Director of Alumni Relations

Barbara Chapin,
Financial Aid Officer

Nancy H. Carter,
Chairman of the Friends

Ricardo Dobay,
Security Chief

William Dennett,
Director of Residence

John A. Gallant,
Superintendent of Maintenance

FACULTY

ORCHESTRAL INSTRUMENTS

Strings

Eric Rosenblith, Chairman, violin
Robert Brink, violin
Nancy Cirillo, violin
Max Hobart, violin
Albert Bernard, viola
Burton Fine, viola
Eugene Lehner, viola
Scott Nickrenz, viola
Jules Eskin, violoncello,
leave of absence 1974-75
Laurence Lesser, violoncello
Stefan Popov, violoncello
Robert Ripley, violoncello
Benjamin Zander, violoncello
Leslie Martin, bass
Henry Portnoi, bass
William Rhein, bass
Lawrence Wolfe, bass

Woodwinds

James Pappoutsakis, Chairman, flute
Paula Robison, flute
Lois Schaefer, flute and piccolo
Fernand Gillet, oboe
John A. Holmes, oboe
Wayne Rapier, oboe
Louis Speyer, oboe and English horn
Peter W. Hadcock, clarinet
Felix A. Viscuglia, clarinet
William G. Wrzesien, clarinet
Joseph Allard, saxophone
Carl J. Atkins, saxophone
Ernest Panenka, bassoon
Matthew Ruggiero, bassoon
Richard E. Plaster, bassoon and
contrabassoon

Brass

Roger Voisin, Chairman, trumpet
Andre Come, trumpet
Armando Ghitalla, trumpet

Gerard J. Goguen, trumpet
Charles Lewis, trumpet
Thomas E. Newell, Jr., French horn
Harry Shapiro, French horn
John Coffey, trombone
Thomas Everett, trombone
William M. Gibson, trombone
John Swallow, trombone & baritone
Thompson Hanks, tuba

Harp

Ann Hobson
Louise Came Pappoutsakis
Bernard Zighera

Timpani & Percussion

Fred Buda
Everett Firth
Frank Epstein

KEYBOARD INSTRUMENTS

Piano

Victor Rosenbaum, Chairman
Katja Andy
Gabriel Chodos
Beatrice Erdely
David Hagan
Veronica Jochum, leave of absence,
1974-76
Theodore Lettvin
Jacob Maxin
Irma Wolpe Rademacher
Russell Sherman
Patricia Zander

Harpichord

Blanche Winogron
Mireille Lagacé
Daniel Pinkham

Organ

Yuko Hayashi, Chairman
Mireille Lagacé
Fritz Noack
Donald Teeters

Opera

David Bartholomew, Chairman
Terry Decima

Chamber Music

Eric Rosenblith, Chairman, strings
Benjamin Zander, Associate Chairman,
strings
Rudolf Kolisch, Artist in Residence,
strings
Nancy Cirillo, strings
Burton Fine, strings
Max Hobart, strings
Eugene Lehner, strings
Laurence Lesser, strings
Scott Nickrenz, strings
Stefan Popov, strings
Robert Ripley, strings
Carl Atkins, woodwinds
Fernand Gillet, woodwinds
John Heiss, woodwinds
Paula Robison, woodwinds
Louis Speyer, woodwinds
Thomas Everett, brass
Thomas E. Newell, Jr., brass
Roger Voisin, brass
Victor Rosenbaum, keyboard
Patricia Zander, keyboard
Frank Epstein, percussion
Grace Feldman, Performance of
Early Music
Blanche Winogron, Performance of
Early Music
Robert DiDomenica, theory
John Felice, theory
Michael Friedmann, theory
Donald Lafferty, theory
Joseph Maneri, theory

Performance of Early Music

Daniel Pinkham, Chairman
Grace Feldman
Kenneth Roth
Nancy Joyce Roth
Robert Paul Sullivan
Julia Sutton
Blanche Winogron

ACADEMIC STUDIES

Humanities

Lee Sanford Halprin, Chairman
Tamar March
Richard Moore
Carl Nagin
Abby Rockefeller
Eli Sagan

Languages

Nadine Harris, French
Tamar March, French,
leave of absence—1973-74
Barbara Reutlinger, German
Anna Yona, Italian

Theoretical Studies

Robert Cogan, Chairman—
Graduate Studies and Theory Majors
James Hoffmann, Chairman—
Undergraduate Studies
Albert Bernard
Robert Ceely
Lyle Davidson
Robert DiDomenica
George Edwards, leave
of absence—1974-75
John Felice
Michael Friedmann
John Heiss
Donald Lafferty
Joseph Maneri
James Mann
Ernst Oster
Alix Pollack
Robert Selig
Gerald Zaritzky

History and Literature of Music

Julia Sutton, Chairman
Donald Harris
John Heiss
Daniel Pinkham
Kenneth Roth
Peter Lyman Row
Anne Vaughn Hallmark

Music Education

Frank Battisti, Chairman
Frank Abrahams

Victor Dal Pozzal
Thomas Everett
John M. Kendrick
Webster Lewis
Robert Mogilnicki
Kenneth Sarch
Michael Walters

Afro-American Music

Phillips E. Wilson, Jr., Chairman
of Jazz Division
Carl Atkins
Fred Buda
Jaki Byard
Charles Lewis
George Russell

Third Stream Music

Ran Blake

Guitar

Robert Paul Sullivan

Voice

Mark Pearson, Chairman
Bernard Barbeau
Laurence Bogue
Susan Clickner
Silvio Coscia
Ray DeVoll
Eleanor Steber, Ruth S. Morse
Visiting Scholar, spring
semester 1974
Barbara Wallace

Symphony Orchestras

Gunther Schuller, Conductor—
NEC Symphony Orchestra
Richard Pittman, Conductor—
NEC Repertory Orchestra

Concert Choir Chamber Singers

Lorna Cooke deVaron, Conductor
John Schechter, Assistant Conductor

Wind Ensemble

Frank Battisti, Conductor
Michael Walters, Conductor,
Repertory Wind Ensemble

Conducting

Frank Battisti, Wind Ensemble
Conducting
Lorna Cooke deVaron, Choral
Conducting
Richard Pittman, Orchestral
Conducting

Repertory Coaching and Vocal Accompaniment

Benton Hess
John Moriarty
Allen Rogers

Composition

Donald Martino, Chairman
Malcolm Peyton
Robert Ceely
Robert Cogan
Donald Harris
Thomas McKinley
Daniel Pinkham

Emeriti

Richard Burgin
Francis Judd Cooke
Howard Goding
Percy F. Hunt
Frederick Jagel
Harrison Keller,
President Emeritus
Ré Koster
Anna S. Lothian
Lucille Monahan
Miklos Schwalb
Leta F. Whitney

FACILITIES

THE CONCERT HALLS

Jordan Hall forms the architectural nucleus of the main Conservatory building on Huntington Avenue. The gift of Eben D. Jordan, this hall is one of the most acoustically perfect concert halls in the East. Its seating capacity of 1000 makes it ideal for large ensemble performances and faculty recitals.

The opera productions, Chamber Music Series and many student recitals take place in Brown Hall, which has a seating capacity of 400.

Recital Hall, seating 300, provides a more intimate concert facility for student recitals and smaller chamber ensembles.

THE LIBRARIES

The Harriet M. Spaulding Library, located in a wing of the residence building, houses the reference and circulation collections of more than 52,000 books and scores. Included in this modern library building are the main reading room devoted to periodicals and newspapers, a seminar room for more advanced study, and, on another level, a section for the general music collection with carrels for special research projects.

The extensive orchestral and choral libraries are located in the main Conservatory building in close proximity to the concert halls. These service collections have reached sizable proportions largely through a series of donations from the Harvard Music Association, the Music Fund Society, the Boston Orchestra Club, and the Boston Symphony Orchestra, and through the donation of entire libraries of various Boston choral societies.

The Idabelle Firestone Music Library, a complete audio-visual facility opened in November of 1973, provides the best available disc, tape and cassette equipment for individual and group use. In addition, there is ample stack space for the future development of the collections, which presently total over 45,000 items and include current releases, the *Voice of Firestone* collection (entire broadcast materials, music, tapes and discs), and archival material of all major Conservatory public performances. An elaborate audio-visual laboratory adjoins the Idabelle Firestone Music Library.

Among the rarer holdings of the New England Conservatory Library are the autograph score of Debussy's *Pelléas et Mélisande* in its original version, the John A. Preston Collection of letters and documents of great composers, and an extensive collection of the manuscript scores of works of the so-called "Boston School of Composers", including Chadwick, Converse, Foote and Paine. There are also a number of early treatises, part books and pre-1800 publications.

LIVING ACCOMMODATIONS

The Conservatory's residence building, completed in 1960 and located directly across the street from the main building, provides living accommodations for 168

men and women students. Although freshmen are given priority, upperclassmen and graduate students may also live in the dormitory when space permits.

Students who plan to live off-campus may check the Conservatory bulletin boards for housing notices. The Conservatory does not maintain a Housing Office *per se*. It is possible, through arrangements with the Business Office, for off-campus students to take their meals in the dormitory.

The dormitory building includes six floors of student bedrooms (largely double occupancy), an infirmary, women's lounge, laundry facilities and practice rooms. On the street floor are the dining room and main lounge.

A student Counselor is in residence on each floor, and in addition to acting as a liaison between the Administration and the students, the Counselor is always available to students for discussions and advice.

Medical Services for Dormitory Residents

All dormitory residents are entitled to care in the dormitory infirmary and emergency treatment by a full-time registered nurse. The Conservatory has arranged with a group of physicians for 24-hour-a-day telephone consultation and emergency treatment if necessary. The physicians hold clinics at the dormitory infirmary three times a week. Emergency hospital treatment is available at the Massachusetts General Hospital, under the supervision of one of the Conservatory physicians. Students requiring special attention may arrange visits with one of the physicians at his office. Charges for this additional service are nominal. (Students not planning to live in the dormitory should refer to page 13.)

Dormitory residents, like all Conservatory students, are entitled to individual counseling and psychiatric services from the **College Center**. (Please refer to page 12.) There is no charge for these services (aside from the required \$15 Counseling Fee payable at the beginning of the academic year), and the use of this nearby resource is encouraged. Students' visits to the College Center remain confidential.

Residence Requirements

All first-time freshmen not living at home are required to live in the dormitory.

Terms of the Dormitory Reservation Contract

1. One-half the yearly rate (minus a \$100 deposit) and a \$100 medical fee are payable by Sept. 1, before occupancy is permitted at the start of the school year.
2. **All rooms will be assigned for the full academic year only.** No refund will be made if a student withdraws from the dormitory during the school year.
3. The \$100 medical insurance fee is required of all dormitory residents, whether or not the student is covered under another health plan.
4. Participation in the Meal Plan is required of all dormitory residents. No exceptions will be considered.
5. Students should expect to have a roommate. New students will not be assigned to single rooms. Every effort will be made to match each student with a compatible roommate.

Dormitory rates include both room and board. (Breakfast and dinner are served

seven days per week; lunches are served on a cash basis.) Dormitory rates are subject to change during the school year, if unexpected price increases for heat and utilities warrant such action.

Rooms will be assigned in the order in which reservations and deposits are received.

The New England Conservatory reserves the right to refuse, suspend or cancel the Dormitory Reservation Contract in the case of any student whose residence in the dormitory is considered to be detrimental to the best interests of the student or the dormitory community.

Dormitory Vacation Policy

No meals will be served during school vacations. There will be a small charge (to cover the costs of heat and electricity) for those students wishing to remain in the dormitory over vacation periods. The Conservatory reserves the right to close the dormitory entirely during vacations.

INSTRUMENT COLLECTIONS

The Conservatory maintains a collection of over 200 diverse orchestral instruments, some of which may be used by students in Music Education instrumental classes. Among the more exceptional Conservatory instruments are a Ruggieri violin and a Bergonzi bass.

Facilities for organ study and practice consist of several instruments of various sizes and differing tonal design and actions. Included are the following Conservatory organs:

The Aeolian-Skinner Practice Organ (1950), a two-manual unit instrument with exposed pipes for greater clarity. The action is electric.

The Rieger Portable Organ (1957), an Austrian instrument of twenty-one stops and nearly 1200 pipes. It is voiced at a modest dynamic level and is particularly well suited for use in chamber concerts. The action is mechanical.

The Carr Organ (1958), designed by Robert Noehren of the University of Michigan, a three-manual, twenty-seven stop instrument, employing direct electric action.

The Metzler Organ (1960), built by the Metzler firm of Zurich, a two-manual organ with encased pipes and sensitive key-action, having eleven stops and fifteen ranks of pipes.

The Noack Organ (1965), built by the Noack Organ Company, Lawrence, Massachusetts, a two-manual organ with nine stops and with mechanical action.

The Hammarberg Organ (1965), designed and built by Olof Hammarberg of Gotherburg, Sweden, a two-manual organ of twelve stops and fifteen ranks of pipes. The organ has attached key desk with mechanical action.

The Fisk Chamber Organ (1974), built by Charles Fisk and designed for use as an all-purpose chamber instrument with continuo playing as a specialty. It is a single-manual instrument, with seven stops and mechanical action.

The Conservatory harpsichord collection includes five one-manual and five double-manual harpsichords, with instruments built by Hubbard and Dowd, Herz, Canon-Guild and Chickering. A Hans Ruckers virginal, dating from 1620, is temporarily on loan to the Museum of Fine Arts in Boston. The Conservatory also owns another historical keyboard instrument, a clavichord built by Arnold

Dolmetsch in the early 20th century. The Performance of Early Music Department maintains for the use of its students and for Collegium Musicum members several reproductions of various early wind instruments. Viola da gamba students may use instruments from the chest of Dolmetsch viols belonging to the Conservatory.

The Harrison Keller Room in the main building houses a portion of the Conservatory's ancient instrument collection. Eben Tourjée, the founder of the Conservatory, sought from the beginning to follow the example of the European conservatories by building up an extensive musical instrument collection. The Tourjée and Sargent collections contain a large number of wind, string and percussion instruments from India and the Far East. Outstanding historical instruments from the West include a Crehore 'cello (one of the first American-made string instruments), an early 18th century "pochette," and an ornate "buccin," or trombone, which is decorated with a dragon's head.

THE ELECTRONIC MUSIC STUDIO

In the fall of 1974 an Electronic Music Studio was established under the direction of Robert Ceely. At present, the studio consists of an ElectroComp - 101 Keyboard Synthesizer, a 200 Studio Synthesizer, a 16 x 3 Sequential Controller, a Moog Model 12 Synthesizer with expanded modular capacity, two high speed Revox sel-sync, variable speed tape recorders and assorted playback equipment. Planned future equipment includes a large studio mixer and four channel taping facilities. Students may work in the studio by enrolling in the following Courses: 301, 302; 503, 504; 603, 604.

SERVICES

COURSES AT SIMMONS COLLEGE

The provisions of an agreement with Simmons College allow Conservatory undergraduates to elect one course per semester at Simmons for full credit. Such students must first receive permission from the Conservatory Dean, then from the Simmons Dean.

THE COLLEGE CENTER

The Conservatory is a member of the College Center, which is located in the nearby Prudential Center. This service is staffed by medical doctors, psychiatrists and psychologists who provide individual counseling and psychiatric services as well as group therapy. The required Counseling Fee covers all these services. The College Center maintains a 24-hour phone line (262-3315), is available for any emergency, and can if necessary admit patients to private hospitals or to the Massachusetts Mental Health Center. Students' visits to the College Center remain completely confidential. The Counseling Fee of \$15 is required of all students, except special students with tuition charges of less than \$500.

HEALTH INSURANCE

Health insurance providing sickness and accident benefits is available to all full-time Conservatory students at the group rate of \$150. This insurance covers a

twelve-month period. The full benefits are explained in a pamphlet sent to the parents of each entering and returning student. Parents and students are urged to read this pamphlet carefully and give this coverage serious consideration. All dormitory residents will be required to purchase this health insurance, regardless of whether the student is covered under another plan.

MEDICAL SERVICE FOR NON-DORMITORY RESIDENTS

Non-dormitory residents who feel that they need medical attention should consult with the nurse at the Dormitory Infirmary. Although non-residents are not entitled to treatment at the Infirmary, the nurse will help them decide on an individual basis where they should go for diagnosis and treatment if needed. Students who have sufficient insurance coverage will be referred to private doctors. Others, for whom expense may present a problem, will be given information and instructions concerning the Out-Patient Ambulatory Clinics at Beth Israel Hospital and at the Massachusetts General Hospital. Non-residents are encouraged to purchase adequate health insurance coverage, since the cost of doctors' consultations can be high. The Conservatory suggests that before coming to school students obtain from their family doctor the names of one or two reputable doctors in the Boston area.

THE ALUMNI ASSOCIATION

The Alumni Association of the New England Conservatory serves in several ways. Primarily, it is the medium through which the Conservatory maintains contact with former students. The contact is a two-way exchange enabling alumni who have become professionally established either in music or in other fields to reflect their experience and acquired wisdom to the Administration and faculty of the Conservatory; and, conversely, enabling the Conservatory to communicate directly with the musical communities wherever its alumni are active.

Among the varied activities of the Association are the awarding of special scholarships annually, the administration of the Tourjée Fund (which aids students with emergency needs), and the sponsorship of Conservatory Night at the Boston Pops.

THE PLACEMENT BUREAU

The Placement Bureau provides for Conservatory students and alumni a wide variety of opportunities and professional positions throughout the country. Especially successful has been the placement of musicians in symphony orchestras, public schools and colleges. The Bureau prepares for each graduate a dossier containing his letters of reference, information concerning his education at the Conservatory and his professional experience. These credentials are kept up-to-date on permanent file and are available to support applications for future employment. Copies of the dossier will be charged at \$1.00 each, with a minimum order of \$5.00.

In addition to recommending candidates for permanent positions, the Placement Bureau helps students secure part-time positions in churches, orchestras and choruses, single performance engagements in performing as well as certain kinds of non-musical employment. The Bureau also gathers information on summer

employment opportunities. Students who wish to receive up-to-date lists of employment opportunities (published eleven times per year) will be charged \$10.00 for this service.

CONCERT OPPORTUNITIES

Although admission is charged for a small number of concerts at the Conservatory (as in the case of the Opera productions, for example), the great majority of concerts are offered free of charge. These include the concerts by the Conservatory performing organizations, the numerous student recitals, jazz concerts, contemporary music and Musicus Maximus (both presented by the Composition Department), as well as the many faculty recitals which take place during the year.

The **Brown Hall Concert Series**, presented under the auspices of the Conservatory Chamber Music Program, offers free bi-weekly concerts of solo and chamber music. Students who receive the approval of a faculty member are eligible to participate in these Monday night concerts. Occasionally, outstanding performances may be presented in Jordan Hall.

Students can conveniently attend the open dress rehearsals of the Boston Symphony Orchestra for which tickets are sold at a discount. In addition, a limited number of BSO concert tickets are donated each week to the Conservatory for the use of its students.

MASTER CLASSES

Conservatory students frequently have the opportunity to study with renowned concert artists in a Master Class situation. By taking advantage of these Master Classes, students of all levels of performance proficiency benefit from the talents and varying techniques and interpretations of great artists and teachers.

TAPING OF STUDENT CONCERTS

Students may arrange to have their recitals and concerts professionally recorded by the Conservatory's Audio-Visual Department on half-track stereo tapes. The Audio-Visual Department should be notified at least two weeks in advance of the performance date. The \$32 fee for this service must be paid in advance. Students may have copies made of the original tape; the price for these additional copies is determined by the cost of the tape plus a \$3 service charge.

CHECK CASHING

The Business Office will cash checks free of charge for Conservatory students, faculty and staff. The cashier's hours will be posted, and there will be a \$25 limit on each check.

THE MAIL ROOM

Conservatory students, faculty and administrative offices receive mail and interdepartmental messages in the Mail Room on the first floor of the main building. It is the responsibility of all students to check their boxes regularly for messages from their teachers, other students, and the Administration.

PERFORMING ORGANIZATIONS

CONSERVATORY SYMPHONY ORCHESTRA

The Conservatory Symphony Orchestra, founded in 1902 by George Chadwick, has been an integral part of Boston's musical life ever since, giving from six to eight concerts a year in Jordan Hall. However, the main function of the orchestra is to provide training for talented instrumentalists in the standard symphonic literature, as well as in the lesser-explored by-ways of the repertory, ranging from pre-Bach centuries to the present. The orchestra performs in the opera productions given annually by the Conservatory Opera Theatre and in addition participates in the yearly Festival of American Music. Occasionally, guest conductors appearing with the Boston Symphony offer reading rehearsals of major works. This orchestra is presently under the direction of President Schuller and has established a reputation beyond Boston and New England through its highly praised recordings of Strauss' *Ein Heldenleben* and Stravinsky's *Rite of Spring*.

REPERTORY ORCHESTRA

The Repertory Orchestra of 115 members is conducted by Richard Pittman, and presents six concerts each year in Jordan Hall. The orchestra reads a great deal of music, with emphasis on the standard orchestral repertoire. Recently the Repertory Orchestra performed Strauss' *Don Juan*, Stravinsky's *Petrouchka* and Brahms' *2nd Symphony*. Student conductors may rehearse with this orchestra.

CONSERVATORY CHORUS

Under the direction of Lorna Cooke de Varon, the large NEC Chorus of 100 students devotes itself to the study and performance of great choral works, which acquaints them with music from medieval to modern times. The student in Chorus learns a wealth of music history. He also gains important musical training in questions of style, vocal production, phrasing, rhythm, diction and ensemble singing. The Chorus presents four concerts each year, two of which are usually presented in conjunction with the Boston Symphony Orchestra. Recently the Chorus sang the Monteverdi *Vespers*, Schoenberg's *Erste Psalm* and Holst's *Hymn of Jesus* with the Boston Symphony.

CONCERT CHOIR

The smaller Concert Choir, conducted by Lorna Cooke de Varon, goes on tour each year. The group sings chiefly *a cappella* music, and during part of each year devotes time to modern choral works.

CHAMBER SINGERS

A select group of sixteen students, who are chosen from members of the Concert Choir, sings music from the Renaissance period through the 20th century — the best of the music written for a small vocal ensemble.

REPERTORY CHORUS

The Repertory Chorus is designed to provide sight-reading practice in an ensemble setting for students not majoring in Voice. Recent works studied have included canons and three-part pieces of Buxtehude, Mozart, and William Schumann, selections of Gregorian Chant, and motets of Josquin des Prez and

Lassus. Choral conducting students may have an opportunity to rehearse with the ensemble.

CONSERVATORY WIND ENSEMBLE

The Conservatory Wind Ensemble, conducted by Frank L. Battisti, offers students an opportunity to play the significant literature for wind, brass and percussion instruments composed from the Renaissance period to the 20th century. Besides playing five concerts a year in Jordan Hall, the Wind Ensemble performs concerts at the Gardner Museum and at various schools in the Greater Boston area. The ensemble has performed at numerous national music conferences including the 1974 national MENC Conference (Anaheim, California) on their recent tour to the West Coast.

REPERTORY WIND ENSEMBLE

The Repertory Wind Ensemble was organized and initiated in 1972 by its conductor, Michael Walters. Its aim is to provide greater performing opportunities and to offer greater exposure to significant wind literature. The ensemble rehearses for five hours per week and functions as a flexible pool of selected wind players drawn together into various larger and smaller combinations to facilitate the performance of a wide variety of compositions. The Repertory Wind Ensemble performs three to four formal concerts each year in Jordan Hall. Recent performances have included Stravinsky's *Octet for Wind Instruments*, Benson's *Symphony for Drums and Wind Orchestra*, pieces by Mozart, and Hindemith's *Septett*.

COLLEGIUM MUSICUM

Directed by Daniel Pinkham and Kenneth Roth, the Collegium Musicum is open to graduate students and qualified undergraduates by audition. Concerts are given in Jordan Hall and in other concert halls in Boston which are appropriate for early music performance. Each year, the Collegium Musicum presents a joint concert with the Collegium Terpsichore. The Collegium Musicum is the performing organization of the Department of the Performance of Early Music, and seeks to offer a learning experience through the performance; reading and study of early music.

COLLEGIUM TERPSICHORE**

The Collegium Terpsichore, a Conservatory dance group directed by Dr. Julia Sutton, studies the performance of court dances of the 15th to 18th centuries. Special emphasis is placed on dances of the 16th and 17th centuries. Members of the Collegium Terpsichore work from original sources in preparing the yearly joint concert with the Collegium Musicum. Although the work of the Collegium Terpsichore actually constitutes part of the course curriculum for PEM 505, 506, students who are not registered for this course are welcome to participate in the group for no credit.

JAZZ ENSEMBLES

Presented by the Department of Afro-American Music, several ensembles of various sizes are devoted to the performance of jazz. Participation in these ensembles fulfills the performance requirement for Jazz majors only, although

***Participation in this ensemble does not fulfill the academic requirement concerning Performing Organizations (see page 37).*

non-majors may participate in these groups as an additional performance activity.

CONSERVATORY OPERA THEATRE

Under the direction of David Bartholomew, the Opera Theatre produces at least one full-scale opera each year. During the 1973-74 academic year the Conservatory Opera Theatre presented a double bill of Purcell's *Dido and Aeneas* and Ravel's *l'heure espagnole*. In addition, programs of opera scenes are given. As well as coaching students in the musical preparation of roles, the Conservatory Opera Theatre trains advanced singers in important facets of opera production, stagecraft and acting.

CHAMBER MUSIC PROGRAM

The extensive Chamber Music Program at the Conservatory provides students of string, woodwind, brass and keyboard instruments with the opportunity to broaden their performing experience through work in small ensembles. The groups meet on a regular basis; in addition each group meets with one of twenty-eight Chamber Music coaches for 1½ hours per week. The Chamber Music ensembles perform in the regular Monday evening Brown Hall Concert Series.

NEC RAGTIME ENSEMBLE**

The New England Conservatory Ragtime Ensemble first came into being as a result of a performance of several of Scott Joplin's works played during a concert of the annual Festival of American Music at the Conservatory in 1971, and is now a regular Conservatory performing organization. The Ensemble is currently composed of students from the Symphony Orchestra and Afro-American Music Department who audition in the fall for the personnel vacancies created by graduating students. In addition to the two recordings the Ragtime Ensemble has made so far, its schedule includes concerts in Jordan Hall at the Conservatory and elsewhere on tour throughout the eastern United States.

ADMISSIONS

APPLICATION FOR ADMISSION TO THE UNDER-GRADUATE DEPARTMENT

Prospective students may obtain application forms by writing to the Director of Admissions. All information requested on these forms must be provided in detail. Candidates should apply not later than March 15th preceding matriculation. Those intending to apply for financial aid should so indicate on the application form when submitted. (See Financial Assistance section.)

Accepted candidates are required to be at the Conservatory for Orientation Week (which takes place immediately preceding the opening of the fall semester). During this week various classification and placement tests will be administered to all new students. At this time the students will become generally acquainted with the Conservatory and its facilities. Advance schedules of the activities during Orientation Week will be mailed to incoming students during the summer months preceding matriculation.

***Participation in this ensemble does not fulfill the academic requirement concerning Performing Organizations (see page 37).*

Academic Requirements for Admission

Freshmen

1. Graduation from an accredited high school or preparatory school is a prerequisite for admission, although this requirement may be waived if other qualifications are sufficiently strong. Foreign students must submit evidence of equivalent academic training or qualifications, in addition to an adequate understanding and usage of the English language to be determined by the TOEFL (Test of English as a Foreign Language) test.
2. Applicants for freshman status are required to take the College Board Scholastic Aptitude Test (SAT). (This requirement applies also to those who have been out of secondary school one or more years but who have not previously undertaken college study.)

Transfer Students

1. Transfer students must present evidence of a satisfactory scholastic record at all institutions of higher education attended, in addition to their secondary school record.
2. Credit for studies completed at other accredited colleges or universities will be granted as follows:

By examination: Credit in applied music and theoretical subjects will be given to the extent warranted by examinations given at the Conservatory during Orientation Week.

Without examination: Credit in other applicable subjects will be granted on documentary evidence indicating that passing grades (equivalent of C or higher) have been earned.

3. Music Education transfer students will not be admitted beyond the sophomore level.

Advanced Placement

The Conservatory does not grant freshman-year credit if a student is placed in a more advanced course. Credit will be given only if the student is placed in an advanced course at the Conservatory **and** if credit for the freshman-level course has been earned at another college. Students who are placed in advanced courses should take more electives in their junior and senior years to fulfill the required total number of credits.

Audition Requirements for Admission

Each applicant will be examined in his applied music major before acceptance is granted. Auditions will be heard after all documents (as specified in the instructions enclosed with the application forms) have been received. Auditions are scheduled several times during the winter and spring preceding matriculation. Any applicant who lives more than three hundred miles from Boston may submit a tape recording in lieu of a personal audition. Frequent personal auditions are also scheduled throughout the country. For information, write to the Director of Admissions.

The audition requirements specified below for each major area are for entrance to the freshman year. All applicants are expected to have reached an advanced level of performance accomplishment. Candidates for advanced standing must present evidence of greater repertory and proficiency.

Brass

Two compositions from the standard literature showing contrasts in style and technique.

Excerpts from the standard orchestral literature, transposition when applicable.
Major, minor and chromatic scales.

Composition

Candidates must submit three or four original compositions in manuscript form. In addition, a tape demonstrating the applicant's proficiency on his major instrument would be helpful in evaluating the candidate's musical potential. Proof of some theoretical study must also be submitted with the application form.

Guitar

Sor studies (Segovia edition): two of the last ten.

Any of the Villa-Lobos preludes or études.

One early work (Bach or Weiss).

Any two pieces from the Segovia concert repertoire, from memory.

Harp

A concert piece.

Scales and arpeggios, four octaves, both hands, in thirds, sixths and octaves.

Harpsichord

A prelude and fugue from the Well-Tempered Clavier or two movements from a suite by Bach.

A sonata by Scarlatti.

A work by Couperin or Rameau.

Jazz, Applied Music

Candidates must display a high degree of proficiency on their major instrument. A preliminary taped audition, with accompaniment, is required and should include playing of and improvisations on at least three pieces from the applicant's present jazz repertoire. One slow-tempo ballad should be included in the selection.

If the applicant is found to be qualified for further consideration after evaluation of his taped audition, he will be notified of a date on which he is to be scheduled for a personal and final audition at the Conservatory. The deadline for all undergraduate tapes is March 15.

Music Education

The same audition requirements on the applicant's major instrument or voice as for the Bachelor of Music in applied music.

An examination in theory fundamentals is given jointly by the Theory and Music Education departments. Those applicants auditioning at the Conservatory will be given this examination by a member of the Music Education faculty. For those applicants who audition out of town or submit a tape recording, the test will be administered to the applicant locally by the high school music teacher.

Every candidate auditioning at the Conservatory will be interviewed by a member of the Music Education department. Those who audition out of town will be interviewed by the Director of Admissions.

Each candidate will submit a short essay (not a biographical summary) on a specific subject to demonstrate the candidate's ability to express himself or herself in writing.

Organ

A composition by Bach.

A romantic work.

A modern work.

At least one of these pieces must be played from memory.

Percussion

Demonstrate proficiency and sight read, at an intermediate level, on snare drum, mallet instruments and timpani.

Demonstrate proficiency in tuning the timpani and in the recognition of various intervals.

Piano

Selections from at least three of the four historical periods of keyboard literature (Baroque, Classical, Romantic, 20th century).

Strings

Two contrasting movements or pieces from the standard concert literature.

Scales and arpeggios.

Third Stream

Each candidate will be given an ear-training test to determine potential for study in Third Stream.

Candidates must demonstrate technical proficiency on their instrument. The applicant should be prepared to perform three pieces:

A piece of specific ethnic origin including characteristics peculiar to this cultural style.

Improvisation which shows some aural recognition of post-1945 developments.

An improvisation or composition combining ethnic and avant-garde elements.

Voice

A selection from the early Italian anthology, plus two additional songs, one of which will be in English.

Woodwinds

Two contrasting movements of a sonata, concerto, or a concert piece of moderate difficulty.

A contemporary work of moderate difficulty, preferably with mixed meter.

Major, minor and chromatic scales, articulated and slurred.

APPLICATION FOR ADMISSION TO THE GRADUATE DEPARTMENT

Applications for admission should be submitted to the Director of Admissions not later than May 1. Candidates are advised, however, to seek admission early. Applications are acted upon in the order received and accepted only until capacity is reached. Applications will be considered as soon as the first-semester grades of the senior year are available.

An official undergraduate transcript must be forwarded directly from the institution or institutions where undergraduate work was completed. Candidates who intend to apply for financial assistance should so state when the admission application and supporting documents are submitted. (See Financial Assistance section.)

Academic Requirements for Admission

1. All candidates for the Master of Music degree must hold a Bachelor's degree or equivalent qualifications. Those who hold the Bachelor of Music degree from

an accredited college can usually proceed without course deficiencies. Candidates must provide evidence of musical achievement at least equal to the standard of the Bachelor's degree at this Conservatory and must show promise of further development. The Graduate Record Examination (GRE) in Music is required of all candidates. Students are urged to register early in the year for this examination, as no final decision regarding acceptance can be made until the results have been received by the Office of Admissions.

2. All candidates, including those who hold the Bachelor of Music degree from the New England Conservatory, must meet various distribution requirements in related musical and non-musical subjects. Prior to registration all graduate students are required to take a placement examination in music literature.

Prior to matriculation, each candidate is given an opportunity to discuss his program of study with the Dean and the advisor in his major field.

Audition Requirements for Admission

A candidate for admission is required to audition during the winter or spring preceding matriculation. Where distance makes an audition in person impractical, a candidate may submit a tape recording. Frequent auditions are scheduled throughout the country. For information write to the Director of Admissions.

Brass

Solos from current repertoire.
Standard Method Book Studies.
Clef Studies.
Orchestral repertoire.
Sight reading.

Conducting

A candidate for admission in Conducting should submit with the application a resume of previous training and experience. An audition at the Conservatory is necessary. All candidates must conduct the Conservatory Orchestra, Chorus or Wind Ensemble in rehearsal. Applicants are required to demonstrate score-reading, sight-singing ability and, when possible, proficiency at the keyboard.

Composition

A candidate for admission in Composition must submit with his application representative examples from his work (preferably in ink) and, if possible, tape recordings.

Guitar

Sor studies (Segovia edition): two of the last ten.
Any of the Villa-Lobos preludes or etudes.
One early work (Bach or Weiss).
Any two pieces from the Segovia concert repertoire, from memory.

Harp

A concert piece.
Scales and arpeggios, four octaves, both hands, in thirds, sixths and octaves.

Harpsichord

A prelude and fugue from the Well-Tempered Clavier or two movements from a suite by Bach.
A sonata by Scarlatti.
A work by Couperin or Rameau.

Jazz, Applied Music

Candidates must display a high degree of proficiency on their major instrument, as well as a thorough understanding of the elements of jazz. A preliminary taped audition, with accompaniment, is required and should include playing of and improvisations on at least three pieces from the applicant's present jazz repertoire. One slow-tempo ballad should be included in the selection.

If the applicant is found to be qualified for further consideration after evaluation of his taped audition, he will be notified of a date on which he is to be scheduled for a personal and final audition at the Conservatory. The deadline for all graduate tapes is May 1.

Jazz Composition

Candidates must submit the following before a personal audition will be granted:

Manuscripts and a taped performance of original works for evaluation.

A tape demonstrating the applicant's proficiency on his major instrument. The deadline for all tapes is May 1.

Music Education

A candidate for admission in Music Education must have had at least one year of teaching experience. Admission is granted on the basis of documents, an audition on the candidate's major instrument and when possible, a personal interview. Those candidates electing to concentrate in the Kodaly Method must satisfy admission requirements of both the Conservatory and the Kodaly Musical Training Institute in Wellesley, Massachusetts.

Music Literature

Candidates for admission in Music Literature must demonstrate through papers and research previously completed a sufficient knowledge in the history of music and related fields, along with the ability to do research. In addition, they must exhibit proficiency on an applied instrument and must audition on that instrument when applying for admission. The candidate should be proficient in at least two of the following languages: French, German or Italian.

Organ

A major prelude and fugue or a complete trio sonata by J. S. Bach.

A work of another 17th century composer.

A contemporary work written after 1935.

Percussion

The applicant must be advanced on mallet percussion, general percussion and timpani. He must be familiar with all the standard orchestral repertoire from the classical through the contemporary literature. He should be familiar with at least one mallet concerto, for example, Creston, Kurka, or Milhaud. On percussion he should be familiar with such pieces as the Dahl *Duo for Flute and Percussion*, the Kraft *French Suite*, Stravinsky's *L'Histoire du Soldat*, and the Bartok *Sonata for 2 Pianos and Percussion*. On timpani he should be familiar with the Etudes in *The Solo Timpanist* and the Carter *Eight Pieces for Four Timpani*. The applicant must be proficient in solfège.

Performance of Early Music

A candidate for admission in Performance of Early Music must demonstrate proficiency in at least one of the following groups of instruments: organ or harpsichord, strings (violin or viola da gamba), woodwinds, brass, lute or guitar, or voice. In addition, the applicant must possess a working knowledge of sixteenth century counterpoint and eighteenth century harmony. Tapes may be submitted if the candidate is unable to audition in person.

Piano

A program of considerable and varied difficulty consisting of major works from the repertoire and representing at least three of the four historical periods of keyboard literature (Baroque, Classical, Romantic and 20th century).

Strings

At least one movement of a major work from the concerto literature, or a major unaccompanied work.

At least one movement of a major work from the sonata or duo literature.

One 20th century composition.

Theory

A candidate for admission in Theory must submit with his application written examples of his research into various theoretical problems and techniques. Admission is granted on the basis of documents and when possible, a personal interview.

Vocal Accompaniment

A candidate for admission in Vocal Accompaniment must audition in person at the Conservatory. The audition requirements are as follows:

Be prepared to perform a large-scale solo work such as a Chopin Ballade, Brahms Rhapsody, or an equivalent work.

Be expected to accompany an appointed soloist on the following pieces, both in original keys:

Schumann, *Frauenliebe und Leben* cycle.

Debussy, *Ariettes Oubliées* cycle.

A sight-reading examination will be given.

Voice

Five selections, one of which will be an operatic or oratorio aria, encompassing four languages and four stylistic periods.

Woodwinds

One complete sonata and one complete concerto.

One contemporary work demonstrating the candidate's familiarity with modern instrumental techniques.

At least one of the above works is to be memorized. Performance must be of a high level, and indicate the candidate's potential for a professional career as a performer.

APPLICATION FOR ADMISSION TO THE ARTIST'S DIPLOMA

This program is offered in applied instruments, voice, applied jazz and chamber music. Candidates for admission must possess a highly advanced technique and the artistic and personal qualifications necessary to their success as performers. Applications for admission should be submitted to the Director of Admissions not later than May 1.

An official transcript must be forwarded directly from the institution or institutions where previous study was completed. Candidates who intend to apply for financial assistance should so state when the admission application and supporting documents are submitted. (See Financial Assistance section.)

Academic Requirements for Admission

Candidates must hold the Bachelor of Music degree, equivalent qualifications, or a diploma in performance. They must give evidence of substantial and varied repertoire as well as considerable public performing experience.

Audition Requirements for Admission

A taped audition, consisting of a half hour recital, demonstrating the candidate's proficiency and artistic maturity should be forwarded with the application as a preliminary audition. Four stylistic periods should be represented. Applicants wishing to major in Voice should present pieces representing four languages and four stylistic periods in addition to an aria demonstrating technical sophistication.

If the applicant is found to be qualified for further consideration after evaluation of his taped audition, he will then be notified of a date on which he is to be scheduled for a personal and final audition at the Conservatory before the Faculty Council.

TUITION AND FEES

The tuition rates listed below are to be in effect for the 1974-1975 academic year. The charges cover approximately one-half the cost of educating each student. The balance is met by the Conservatory's funds and by gifts and bequests; and to this extent each student is the beneficiary of considerable financial assistance. The Conservatory makes every effort to aid students further through scholarships and other financial assistance. Government funds are available for those who qualify (see page 29).

The following charges are subject to change in future years at the discretion of the Board of Trustees.

TUITION

Full Time

Bachelor of Music	\$3000.00
Diploma	2600.00
Master of Music	2600.00
Artist's Diploma	1300.-2600.00

Part Time

Private instruction (1 hr/per wk.)	1300.00
Undergraduate; rate per course credit	85.00
Graduate; rate per course credit	162.50

GENERAL FEES

Application fee (nonrefundable)	20.00
Counseling fee (see p. 12)	15.00
Health insurance (see p. 12)	150.00
Late registration fee	25.00
Late change of course fee (see p. 33)	5.00

SPECIAL FEES

Special student registration fee	15.00
Audit fee (see p. 34)	25.00
Make-up examination fee	10.00

Advanced standing examination fee	15.00
Music Education laboratory fee	25.00
Language laboratory fee (see p. 72)	15.00
* Transcript fee	2.00
Job placement dossier (minimum: 5 copies)	1.00 per copy
Practice fee: harpsichord and organ (optional)	100.00
Practice fee: percussion	50.00
Practice fee: piano	100.00
Xerox fee (all students): for course materials as distributed by faculty	10.00

DORMITORY

Room and board (double occupancy)	1700.00
Room and board (single occupancy)	1900.00
Medical fee (see p. 12)	150.00

ADVANCE DEPOSITS

Tuition Deposit

Applicants who are accepted to the Undergraduate or Graduate programs are required to make an advance tuition deposit of \$100 which will be applied to first semester tuition charges. This deposit is not refundable after June 15th prior to matriculation in the event of withdrawal from the Conservatory.

Dormitory Deposit

All students (both entering and returning students) who wish to live in the dormitory are required to make an advance dormitory deposit of \$100 which will be applied to first semester dormitory charges. This deposit is not refundable after June 15th (and will not be applied to tuition charges) in the event of withdrawal from the dormitory.

METHOD OF PAYMENT

Note: Interest at 1 ½% per month (annual rate of 18%) will be charged on all late payments.

First Semester Due September 1

½ Tuition
 ½ Dormitory
 Full Medical Fee
 Full Counseling Fee
 ½ Practice Room Fee
 Full Tuition Refund Plan Fee
 ½ Non-Conservatory Scholarship
 ½ National Direct Student Loan
 ½ Educational Opportunity Grant
 ½ Assistantships and Work
 Scholarships

Second Semester Due December 1

½ Tuition
 ½ Dormitory
 —
 —
 ½ Practice Room Fee
 —
 ½ Non-Conservatory Scholarship
 ½ National Direct Student Loan
 ½ Educational Opportunity Grant
 ½ Assistantships and Work
 Scholarships

New England Conservatory scholarships are applied to **second semester** balances after all second semester payments above are considered. Any excess may apply then to first semester charges.

*When two or more transcripts are requested at one time, the first is \$2.00; others are \$1.00.
 No transcript will be issued unless the student's account is paid in full.

Exception: Where a student has an Educational Opportunity Grant and a New England Conservatory scholarship, the scholarship may be applied ½ to first semester and ½ to second semester.

Veterans must make arrangements for payment as above by these dates also.

FINANCIAL ASSISTANCE AWARDS

All Conservatory scholarships will be applied to second semester expenses. If an award exceeds the anticipated total expenses for the second semester, the excess amount of that award will be applied to the first semester's expenses and will be reflected in the fall billing. Once a Conservatory scholarship has been granted, any subsequent reduction in a student's tuition will result in a proportional reduction in the amount of scholarship. It should be noted that any Government financial assistance award is applied to a student's expenses in two equal payments. If a student has a Supplemental Educational Opportunity Grant and a New England Conservatory scholarship, the scholarship may be applied ½ to first semester and ½ to second semester.

PAYMENT PLANS

The Conservatory does not offer any payment plan other than that explained above. However, since some parents prefer to pay tuition and dormitory fees in equal monthly installments during the academic year, the Conservatory has made arrangements with two commercial firms for the payment of tuition and dormitory fees on a monthly basis. Tuition and dormitory deposits are advance payments, nonrefundable, and are therefore excluded from these payments.

1. The National Shawmut Bank of Boston offers the Tuition Aid Program, a low-cost plan with monthly repayment. There are several payment schedules available for single and multiple-year agreements with insurance coverage on the parent to age 68. Further details may be obtained by writing The National Shawmut Bank, Installment Loan Department, at 542 Commonwealth Avenue, Boston, Massachusetts, 02115.
2. The Insured Tuition Payment Plan of Boston, well-known in the educational field, offers two convenient payment programs for parents who desire to budget the annual cost in monthly installments. Both programs include insurance protection which covers the balance of the cost of the entire educational program in the event of the death or disability of the insured parent.

There is a prepayment, interest free program which begins before the first payment is due at the school and ends before graduation.

There is also an Extended Repayment Plan. This program takes advantage of low-cost loan facilities. It reduces the monthly payments and spreads the cost over a longer period of time.

The earlier you start a program, the smaller your payments and the longer the term of your insurance protection. Information about these two programs is sent to the parents of each incoming student. If you would like information in advance, write to: Richard C. Knight Insurance Agency, Inc., Insured Tuition Payment Plan, 6 St. James Avenue, Boston, Massachusetts 02116.

VETERANS

The New England Conservatory curricula leading to the Bachelor of Music degree, the Diploma, and the Master of Music degree are approved by the Veterans Administration for veterans eligible to receive training benefits under Chapter 31 of title 38 (P.L. 894), Chapter 33 of title 38 (P.L. 550), and Chapter 35 of title 38 (P.L. 634).

REFUNDS

The Conservatory will refund all payments exclusive of advance deposits for withdrawals made within the first two weeks after the beginning of first semester classes. No refunds will be made after this time period. An exception is made for dormitory residents in connection with the prepaid charge for meals which is refunded on a prorated basis computed from the end of the week in which withdrawal takes place.

TUITION REFUND PLAN

The Conservatory has many expenses of a continuing nature, such as faculty salaries and plant maintenance. In order to plan and maintain these services over the entire year, it is essential that the annual income from fees be assured. For this reason it is understood that students are enrolled for the entire school year or such portion as may remain after the date of entrance. The fact that Conservatory fees are paid in two or more installments does not constitute a fractional contract.

In view of the foregoing and since no reduction or remission of fees can be allowed by the Conservatory for absence, withdrawal or dismissal after the first two weeks of a student's enrollment, the Conservatory makes available through A.W.G. Dewar, Inc., the Tuition Refund Plan - Broad Form (this means tuition, dormitory charges, and all fees less the advance payment) which offers to parents the opportunity to guard themselves at small cost and to minimize loss in the event of withdrawal or dismissal from classes. A folder explaining this plan is mailed to the parents of all entering and returning students. All students will be billed for the Tuition Refund Plan. Those who do not wish to participate should deduct this item from the billing.

SCHOLARSHIPS, FINANCIAL ASSISTANCE, SPECIAL AWARDS

All students requesting financial assistance must file with the Financial Aid Office a Conservatory financial aid application and a Parents' Confidential Statement. PCS forms may be obtained from high school guidance counselors and the College Scholarship Service. The Student Financial Statement of the College Scholarship Service for married or truly independent students may be obtained from the Financial Aid Officer. Completed financial forms should be sent to the processing center at the designated address **before December 1.** **STUDENTS WISHING TO OBTAIN FINANCIAL ASSISTANCE MUST REAPPLY FOR AID EACH YEAR.** Further information may be obtained by writing to the Financial Aid Officer at the Conservatory.

Conservatory scholarships will be applied to second semester expenses. If an award exceeds the anticipated total expenses for the second semester, the excess amount of that award will be applied to the first semester's expenses and will be reflected in the fall billing. Once a Conservatory scholarship has been granted, any subsequent reduction in a student's tuition will result in a proportional reduction in the amount of scholarship. It should be noted that any Governmental financial aid award will be applied to a student's expenses in two equal semester payments.

It is expected that all students who receive awards will participate in curricular or extra-curricular activities assigned to them.

SCHOLARSHIP AWARDS

A Conservatory scholarship award may be granted to those students who have displayed outstanding ability on their major instrument, maintained a high level of accomplishment in theoretical and academic subjects, and distinguished themselves as good citizens of the Conservatory. A scholarship award is an honor award and should not be considered solely as financial assistance. The recommendations, comments and observations of faculty and staff are most important in determining the recipients of scholarship awards. All scholarship awards granted to entering students are, therefore, conditional and not necessarily renewable each year. Funds available for scholarships are listed below.

- | | |
|--|---|
| Ethan Ayer Scholarship | Margaret N. Fisher Scholarship |
| Carl Baerman Scholarship | Arthur Foote Scholarship |
| Louise Baker Scholarship | Matilda Frelinghuysen Scholarship
Fund |
| Anna C. Bird Scholarship | Fanny Elizabeth French Scholarship |
| Edwin Perkins Brown Scholarship | Frances Phetteplace Fry Scholarship |
| Harriet Tilden Brown Scholarship | Clara E. Getman Scholarship |
| Virginia Wellington Cabot Scholarship | Wallace Goodrich Scholarship |
| Samuel Carr Scholarships | Lucinda Gould Scholarship |
| Emily Allen Cates Scholarship | Margaret Heagen Scholarship |
| Marion Louise Chapin Scholarship | Mary Frothingham Hooper
Scholarship Fund |
| Chase Scholarship | John Collins Hurley Scholarship |
| F. Lyman Clark Scholarship | George B. Hyde Scholarship |
| Class of 1912 Scholarship Fund | Elma Igelmann Scholarship Fund |
| Alice Robbins Cole Fund | Rebecca Jackson Scholarship |
| Emma Burk Conklin Scholarship | Julia Klumpke Scholarship Fund |
| M. Ida Converse Scholarships | W. H. Langshaw Scholarship |
| Jennie L. Cox Scholarship | Rufus Edward Larcom Scholarship |
| Lotta Crabtree Scholarships | Doris M. Lehmann Memorial
Scholarship Fund |
| David W. Cushing Scholarship | Nettie E. Lentz Scholarship |
| Mabel Daniels Scholarship | Agnes M. Lindsay Scholarship |
| Oliver Ditson Scholarship | John Ellerton Lodge Scholarship Fund |
| Robert G. Dodge Scholarship | Cornelia Lombard Scholarship |
| Ellen B. Doe Scholarship | Anna M. Mason Scholarship |
| Henry Morton Dunham Fund | Helen Weinberg Massell Memorial
Scholarship in Piano |
| Henry T. and Mary W. Dunham
Scholarship | Elizabeth Henshaw Metcalf Memorial
Fund |
| Emma Eames Scholarship | |
| Arthur F. Estabrook Scholarship | |
| Mrs. Arthur F. Estabrook
Scholarship | |

Gladys Miller Scholarship Fund
 Mildred Miller Scholarship
 Oliver W. Mink Piano Fund
 Mrs. Oliver W. Mink Fund
 Mary C. Morrison Scholarship
 Ruth S. Morse Scholarship Fund
 George H. Munroe Fund
 Elsie and Walter W. Naumburg
 Scholarship
 New England Conservatory Alumni
 Association Memorial Scholarship
 John Padavano Memorial Scholarship
 Award
 Blanche B. Parker Fund
 Katharine H. Parker Scholarship
 Catherine E. Pitts Scholarship Award
 Marion S. Potter Scholarship
 Mabel Louise Riley Scholarship
 Clara Kathleen Rogers Scholarship
 Malcolm Rogers Scholarship
 Florence C. Rowe Scholarship Fund
 Rebecca F. Sampson Scholarship
 Jesus Maria Sanroma Scholarship
 George Saunders Memorial
 Scholarship
 Edmund H. Sears Memorial
 Scholarship

Sylvia C. Segal Scholarship Fund
 Southwick Scholarship
 Alden Speare Scholarship
 Ruth Amelia Squire Memorial Fund
 Stern Family Memorial Scholarship
 Students House, Inc. Scholarship
 Marie Sundelius Scholarship
 Mrs. Grace Tilton Scholarship
 William Valkanier Scholarship
 Helen E. Vickery Scholarship
 Virginia Wainwright Scholarship
 Elizabeth Louise Walker Scholarship
 Fund
 Charles Warren Scholarship Fund
 Antoinette G. Watson Scholarship
 Fund
 Leo Weidhorn Scholarship
 Weston Country Evening Concert
 Series Scholarship Fund
 Weston-Metropolitan Hammond Organ
 Club, Inc. Scholarship Fund
 Weyerhaeuser Scholarship
 Amasa J. Whiting Scholarship
 Chester W. Williams Fund
 Felix Wolfes Scholarship
 Jennie E. Woodman Scholarship

FINANCIAL ASSISTANCE

Government Programs

(Government awards are dependent upon Congressional appropriation of funds.)

1. Basic Educational Opportunity Grant.

The Basic Educational Opportunity Grant program was authorized by the Education Amendments of 1972. This program provides for the payment of Basic Grant awards to students attending eligible institutions of higher education and is intended to be the "floor" of a student's financial aid package. The maximum grant eligibility for each student is \$1400, less the amount the student and his family can be expected to contribute toward the student's education. The amount of this expected family contribution is determined on the basis of a family contribution schedule developed by the Office of Education. The law also specifies certain limitations on the amount of grant each student may receive, according to the costs of the educational institution. Applications for determining the expected family contribution are available in public buildings such as post offices and banks, as well as in secondary schools and the Financial Aid Office at the Conservatory.

Note: In the academic year 1974-75, only first-time freshmen and sophomores are eligible to make application for a BEOG award because this new program is not yet fully funded. It is expected that awards will range from \$200 to \$900. When the program is in full operation in future years, all undergraduates will be eligible to apply for the grant and maximum awards will be \$1400.

2. Supplemental Educational Opportunity Grant Program

Grants are available to a limited number of **undergraduate students only** who are in good standing and enrolled on a full-time basis and have exceptional financial need. Grants range from \$200 to \$1000 per year and may constitute no more than one-half of the total assistance given to the student. No special application form is required. Awards are made by the Financial Aid Committee.

3. National Direct Student Loan Program

Under provisions of the National Defense Education Act of 1958, the Conservatory participates in and contributes to the National Direct Student Loan Program. Undergraduate students may apply for up to \$1250 per year (a four-year aggregate of \$5000 maximum); graduate student maximum is \$2500 per year. The student borrower must sign a promissory note for the loan agreeing to begin repayment no later than nine months after he ceases to be at least a half-time student and to complete the total repayment within ten years thereafter. No interest accrues on the loan prior to the beginning of the repayment schedule, but thereafter the loan bears simple interest of 3% per annum on the unpaid balance. Repayment may be deferred up to three years while a borrower is serving in the armed forces, Peace Corps, or Vista. Repayment is deferred for as long as a borrower is enrolled in an institution of higher education and is carrying at least a half-time workload. Borrowers who elect to teach in certain eligible schools located in areas of primarily low-income families may qualify for a 15% cancellation of the entire obligation. NDSL application forms should be obtained from the Financial Aid Office.

4. Guaranteed Insured Loan Program

Under the provisions of the Higher Education Act of 1965 the Federal Government has agreements with many states to offer federally insured guaranteed loans to students. The loan amount varies from state to state; the maximum is \$2500 per academic year. Applications for guaranteed loans may be obtained at the family's home banking institution. A formal financial statement must be provided in order that the Financial Aid Office may complete its part in the bank loan application. Students applying for a loan only (not for scholarship) may submit a simple Financial Aid Statement form processed by the College Scholarship Service for guaranteed loans only.

Conservatory Assistance

1. Conservatory Loan Program

A limited amount of funds is available in the form of loans. All Conservatory students are eligible to apply. Sources available for the Conservatory loan program are listed below.

- a. Mr. and Mrs. Philip R. Allen Endowment. A gift, the income of which is to be used for loans to students.
- b. The Alvan T. and Viola D. Fuller Fund. Established by a gift from the Alvan T. Fuller Foundation, the income to be used for grants-in-aid to students.
- c. The Henry Munroe Rogers Fund. A gift, the income of which is to be used for loans to students.
- d. The Eben Tourjée Student Aid Fund. An Alumni Association fund from which students may borrow modest sums to meet emergency situations. Students are expected to repay these loans in accordance with an established schedule.
- e. The Charles Oscar Sink Memorial Fund. Established by a bequest, this fund is to be used for loans to students.

- f. Beneficent Society Loans. The Beneficent Society of the New England Conservatory of Music has a fund available to lend to juniors, seniors, and graduate students, who have been properly recommended, to assist them with their tuition expenses. Loans from this fund are made without interest, with the understanding that they will be repaid in accordance with a basic repayment plan after graduation or withdrawal, so that funds may continue to be available for other students needing help. Meetings for the consideration of loans are held in January and May.
- g. Dean's Discretionary Fund. A gift from Edith and Carl Weyerhaeuser to provide small short-term loans for student emergencies.

2. Student Aid Work Opportunities

A limited number of opportunities to work on an hourly basis at the Conservatory are available in offices, in the library, and on the maintenance staff. Information and applications should be obtained from the Conservatory Placement Bureau. Students wishing to work in the cafeteria should apply directly to the cafeteria manager.

3. Graduate Assistantships

A limited number of graduate assistantships are available. Such awards are usually made to second-year graduate students whose abilities and talents are known to the faculty, who generally make such assignments. Graduate students may apply for assistantships in any of the following fields for which previous training and experience permits them to qualify: Orchestral and Choral Libraries, Chorus, Humanities, Music Education, Music Literature, Vocal Accompaniment, Wind Ensemble, Afro-American Music, Performance of Early Music, and Theoretical Studies.

4. Dormitory Counselors

Six dormitory Counselors are selected each year. These are students who are usually in the Graduate Program, and in addition to serving as a liaison between the Administration and the students on their floor, the Counselors must be available to students for discussion and advice.

5. Nurse's Aides

Two students are selected to live on the eighth floor of the dormitory and to assist the Registered Nurse with her duties. The Nurse's Aides share responsibility for being on call during evening and night-time hours.

SPECIAL AWARDS

Student Awards

1. George Whitefield Chadwick Medal

To be awarded annually to the senior student whose entire Conservatory record of achievement has been most distinguished by superior accomplishment in the candidate's major field, supplementary studies, extra-curricular activities, and good citizenship. The recipient will be determined by decision of the Faculty Council.

2. Pi Kappa Lambda

The New England Conservatory chapter of Pi Kappa Lambda, the national music honor society, each year elects to membership a number of seniors and graduate students. Such election is indicative of extraordinary attainment in music, together with the personal qualifications necessary for success in the field.

In addition to other activities, Pi Kappa Lambda endeavors to stimulate high standards of musical achievement by conducting an annual scholarship competition open to all returning juniors, seniors, graduate students and Artist Diploma candidates.

Faculty Awards

1. Philip R. Allen Chair in Chamber Music

A fund established by a gift from Mr. and Mrs. Philip R. Allen and Mr. and Mrs. Carl A. Weyerhaeuser, the income of which is to be used to endow a chair or chairs in chamber music.

2. Hyman Aronowitz Memorial Fund for Teachers

A gift from the Hyman Aronowitz Family Association in memory of the late Hyman Aronowitz whose six daughters attended the Conservatory. When the income from the fund has reached a specified amount, it is to be used annually for the benefit of one or more teachers selected by the President of the Conservatory. The Fund is open to subscription by friends and the public.

3. Frederick S. Converse Fellowship

Awarded by the Executive Committee to a member of the Theory Department, such member to be recommended by the President, for assisting in the supervision and administration of courses in the field of music theory, and for the purpose of achieving an effective coordination.

4. Walter W. Naumburg Professorship in Music

Income from a bequest under the will of Walter W. Naumburg to endow professorships in music.

ACADEMIC REGULATIONS

Responsibility and authority for the admission, continuance, promotion and graduation of students is vested in the President, the Vice President, the Deans and the Faculty Council. The New England Conservatory reserves the right to refuse, suspend, or cancel the registration of any student whose acceptance or continued attendance is considered to be detrimental to the best interests of the student or the college.

It is the responsibility of each student to read the information on the Conservatory bulletin boards regularly. In addition, all students are responsible for checking their mailboxes regularly for messages from their teachers, other students and the Administration. All students must keep the Registrar's office informed of their correct local and summer address.

GRADE SYSTEM

The Conservatory has adopted the Pass with Honors — Pass-Fail system for all courses and lessons carrying credit, undergraduate as well as graduate.

A Pass with Honors recognizes original and creative work over and above normal expectations in any given subject.

Incomplete (INC) indicates that the final examination was not taken. Therefore, the student's grade in the course becomes failure unless the work is made up as follows: (1) if the incomplete is given at the end of the first semester, the work

must be made up within the first six weeks of the second semester; (2) if the incomplete is given at the end of the second semester, the work must be completed before the first day of classes of the following fall semester.

Notices of low standing or failure at mid-semester are sent to students. A detailed written evaluation of the student's work will be given by the teacher every semester.

PROBATION AND DISMISSAL

Any student having two failures (or withdraw failures) a semester in required courses (including his major) will be put on probation for the next semester. A third failure in any course, whether or not it be required, will automatically bring the student's case before the Faculty Council for review, with the Department Chairman and/or the student's major teacher present. Any student who fails three required courses within two school years (or four semesters) will be put on probation for the next semester. **No student will be taken off probation except by vote of the Faculty Council.** Should a student be put on probation, he is required to pass **all** courses during that period or be subject to dismissal.

There will be not more than two successive failures (or withdraw failures) allowed in any one required course. Should this occur, it will result in automatic dismissal from school. Note: Some courses will be construed as unified one-year courses. Credit for each semester will be contingent upon the successful completion of both semesters. Other courses may be construed on a one-semester basis. Credit for these courses will be granted on an individual semester basis. Students should check with the Dean's Office at the beginning of the school year to learn which of the courses will be construed as unified one-year (two-semester) courses.

Failure of a promotional audition will subject a student to dismissal, based on the recommendation of the Department Chairman and a vote by the Faculty Council.

COURSE CHANGES

A change of course or section must be approved by the Dean's Office. Permission for change is not normally granted after the second week of a semester.

The addition or cancellation of courses must be approved by the Dean's Office. A failing grade will be recorded for courses cancelled without such approval. If a course is cancelled after the second week of a semester, a permanent grade of WP (Withdraw Pass) or WF (Withdraw Fail) is recorded, and there is a \$5 fee payable at the time of cancellation.

After registration, if no more than six students have registered for a course, undergraduate or graduate, which is not required in any degree program, this course can be cancelled. Such a cancellation may not take place later than the end of the first week of a semester.

ATTENDANCE

Regular attendance in classes, private lessons and rehearsals of all performing organizations and chamber music as assigned is expected of all students. Excuses for illness must be cleared by calling the Registrar (Ext. 271). Excuses for death in the family are granted by the Dean's Office.

All students are required to be in attendance from the opening of school (Orientation Week and Registration) through the final examination period and promotional auditions.

CHANGE OF MAJOR

Students requesting a change in major must first discuss the possibility with one of the Deans. The student then must qualify for the new major through an audition and examinations as required by the department.

LEAVE OF ABSENCE

Those students wishing a leave of absence must make a request in writing to the Dean. He will then consult with the major teacher and other faculty of the student. A leave of absence is granted for one year; after that time a student must re-apply through the Admissions Office and audition to be re-accepted.

AUDITING

Auditing is permitted only for full-time Conservatory students with the permission of the instructor and the approval of the Dean's Office. The charge for auditing a course is \$25. per semester.

SPECIAL STUDENTS

There is a limited amount of space available for special students, i.e., professional musicians and teachers of music who wish to take certain specific courses at the Conservatory on a part-time basis. In general, special students may not take Theory courses. Special students who wish to take private lessons for college credit must make application to the Director of Admissions. Special students may not audit courses and will be placed in a class for credit only with permission of the instructor and/or the department chairman. Each case will be decided on its individual merits. Only after all degree candidates have completed their registration will the Conservatory accept special students for course work.

RECITAL PROCEDURE

It is the responsibility of each student to make the arrangements for his graduating recital. Students who will present a recital during the academic year must contact the Office of the Administrative Coordinator about a tentative date as soon as possible. They must then receive written approval from their private instrumental teacher that they may give a recital. It is expected that all student recitals will take place at the Conservatory. Any exceptions to this rule must be cleared with the department chairman and the Administrative Coordinator.

String players and pianists will be required to play full recitals without the inclusion of chamber music (trios, quartets, etc.).

In all other categories — Vocal and Instrumental — graduating students may request permission to include **one** chamber music work. Such requests must be made of the student's own private teacher, as well as of the teachers of those students assisting in the chamber music work. Final clearance of the student's recital program shall come from the office of the Associate Dean.

UNDERGRADUATE DEPARTMENT

The Undergraduate Department offers a four-year program leading to a Bachelor of Music degree in Applied Music, Voice, Composition, Music Education, Jazz and Third Stream.

Each program in the Undergraduate Department is designed to develop individual musicianship and proficiency on a professional level of artistic accomplishment. All undergraduate students are given intensive instruction in practical as well as in analytical theory and in history and literature of music. In addition, degree candidates will take courses in humanities and/or modern languages. Courses of specialization appropriate to the major field are provided in many programs.

A thorough review of each student's work is made each semester to determine whether he should continue his study at the Conservatory. All recommendations for dismissal will be reviewed by the Faculty Council.

The tuition charge covers all required class and private instruction as listed in the curricular outlines. There is an additional charge for extra instruction undertaken at the student's option.

BACHELOR OF MUSIC PROGRAMS

Bachelor of Music in Applied Music

The program is offered in Piano, Voice, Organ, Harpsichord, orchestral instruments, Guitar, Jazz and Third Stream. Its principal aim is the development of excellence in solo, chamber music and large ensemble performance. The student will learn the essential repertory written for his instrument and through the Conservatory's diversified performance activities (Orchestra, Chorus, Opera, Chamber Music, Wind Ensemble, Jazz Ensembles, Ragtime Ensemble and solo recitals), will have considerable opportunity to apply his skill in a variety of performance situations.

This preparation is necessary for students seeking professional careers in performance as well as for those going into the teaching profession. The Bachelor of Music Degree is the normal prerequisite for students wishing to continue into graduate study.

Candidates for admission must demonstrate substantial achievement on their instrument as well as a strong potential in general musicianship, and considerable capacity for intellectual development and scholastic aptitude.

Bachelor of Music in Music Education

This program is designed to produce highly qualified music educators with certification as teachers at all academic levels. It encompasses the same musical and academic requirements of all other degree curricula of the Conservatory, in addition to providing the student with those intensive professional courses necessary to a successful teaching career.

Applicants must provide the same evidence of achievement as applicants for admission to the Bachelor of Music in Applied Music.

Bachelor of Music in Composition

Open to qualified students who have already shown evidence of creative ability, this program seeks to further develop the student's gift by offering intensive study of those practical and theoretical disciplines which are a necessary prerequisite to the composer's development of his craft. Opportunities are provided for the discussion and performance of student compositions.

Bachelor of Music in Jazz

This is a program offered by the Afro-American Music Department including performance activities and course work. Since jazz involves improvisation to a large extent, this curriculum is of necessity oriented towards both the creative and performing aspects. Through intensive training in various large and small ensembles, as well as courses in theory, arranging and the history of Afro-American music, a comprehensive involvement with America's unique indigenous musical contribution is available.

Applicants must meet the same admission standards in performance as other applied majors, with the understanding that their instrumental abilities may be weighted in the direction of jazz.

In keeping with contemporary trends of synthesizing various styles and contemporary concepts, the Conservatory's jazz program welcomes students who see this music not as a separate isolated musical activity, but as part of a larger musical spectrum.

SPECIAL PROGRAMS

Bachelor of Music in Theory

At the end of their sophomore year, undergraduates who are musically and intellectually qualified may request admission to the undergraduate Theory major. The curriculum for these students is individually designed to fit their particular abilities, needs and interests. In general, it includes a greater than usual emphasis on compositional and analytical aspects of theory. In the senior year, it substitutes for instrumental study a private weekly conference with a member of the theory faculty who assists in the preparation of a chosen Senior Project.

Double Major

A few highly qualified students may at the end of their sophomore year choose to elect a five year program leading to a double major in theory, composition or conducting with applied music. The program will be designed on an individual basis after consultation with the appropriate department chairmen and the Deans.

DIPLOMA PROGRAM

This program is offered in all areas of undergraduate study with the exception of Music Education and Theory. Under special conditions, the Diploma can be awarded in composition after consultation with the chairman of the department. The Diploma is a non-academic award. It permits maximum concentration in the major field of study, with supplementary studies in theoretical subjects and history and literature of music. The Diploma program is particularly appropriate for students wishing to concentrate only on musical

subjects without fulfilling degree requirements. Applicants must demonstrate the same musical qualifications required for the Bachelor of Music program.

DEGREE REQUIREMENTS

Applied Music — Performance Requirements

The Applied major is conceived of as a unit comprising instrumental lessons, performing organizations and chamber music. While lessons and participation in a performing organization are required during all four undergraduate years, the extent of required participation in chamber music depends on the specific instrumental category.

Instrumental and Vocal Instruction

1. Instruction on the applied instrument or in Voice will consist of private lessons, one hour per week for 30 weeks each year, during all four years of study. (4 credits per semester are granted for private study in the major).
2. Requirements for promotion: During the course of each year, every undergraduate student is required to demonstrate by audition satisfactory achievement and progress in his applied major. Satisfactory performance at this audition and successful completion of the year's course work are the basis for promotion. **It is the responsibility of each student to provide his own accompanist at the promotional audition.**
3. The candidate will perform in a solo recital in the final year of study. Permission must be granted by the faculty of each instrumental department before the recital may be presented.

The only exception is as follows:

String majors must present a solo recital in the final year of study, but will not be required to audition before a jury prior to the recital. Instead, the candidate must successfully present a final promotional audition before members of the String faculty at the end of his senior year. Repertory to be studied for this audition will be chosen in consultation with the department chairman.

Performing Organization Requirement

All undergraduate Applied Music majors are required to participate in at least one of the performing organizations listed below during each year of their residence at the Conservatory.*

Conservatory Symphony Orchestra
Repertory Orchestra
Conservatory Chorus
Repertory Chorus
Conservatory Wind Ensemble
Repertory Wind Ensemble
Jazz Ensembles
Conservatory Opera Theatre
Collegium Musicum

Admission to performing organizations is granted by audition only. (1 credit per semester is granted for participation in performing organizations).

***Exception:** Applied Keyboard majors are excused during their senior year.

Chamber Music Requirement

Strings: A minimum of 5 semesters of chamber music (1 credit per semester) is required of all students of violin, viola and 'cello.

Winds, Percussion, Harp, Double Bass, and Guitar: A minimum of 2 semesters of chamber music (1 credit per semester) is required of all students of orchestral instruments other than violin, viola and 'cello.

Piano: A minimum of one semester (1 credit) of chamber music is required of all Piano majors, during which time they must prepare at least one major chamber music work. Some students may be required to participate in the Chamber Music Program for more than one semester; in this case, the student will receive credit accordingly (1 credit per semester).

Composition — Performance Requirements

Individual Instruction

1. **Freshman and sophomore years:** Private instruction will consist of a one-half hour lesson per week in composition (2 credits per semester) and a one-half hour lesson per week in the student's instrument minor (2 credits per semester).

Junior year: Private instruction will consist of a one hour lesson per week in composition (4 credits per semester) and a one-half hour lesson per week in the student's instrument minor (2 credits per semester).

Senior year: Private instruction will consist of a one hour lesson per week in composition (4 credits per semester).

2. Students will present their compositions before a jury for review at the end of their sophomore year. A written comprehensive examination will be given during Registration week in the senior year.

3. The candidate will be expected to prepare two of his chamber compositions for performance and will be expected to perform or conduct in one work, not necessarily his own. The candidate is also advised to participate in chamber music as conductor, coach, performer or observer.

Performing Organization Requirement

All undergraduate Composition majors are required to participate in a performing organization (1 credit per semester) during at least two years of their study at the Conservatory, preferably during the freshman and sophomore years. (See above, Performing Organization Requirement for Applied Music majors, for list of performing organizations which fulfill the requirement for Composition majors).

Jazz — Performance Requirements

Instrumental Instruction

1. Instrumental instruction on the applied instrument will consist of private lessons, one hour per week for 30 weeks each year, during all four years of study. (4 credits per semester are granted for private study in the major).

2. Requirements for promotion: See above, Requirements for Promotion for Applied Music majors.

3. The candidate will perform in a solo recital or small group recital in the final year of study. The recital may include, with the approval of the major teacher, non-jazz literature.

Performing Organization Requirement

All undergraduate Jazz majors are required to participate in a performing organization (1 credit per semester) during each year of their residence at the Conservatory. (See above, Performing Organization Requirement for Applied Music majors, for list of performing organizations which fulfill the requirement for Jazz majors).

Music Education — Performance Requirements

Instrumental and Vocal Instruction

1. Instrumental instruction on the applied instrument will consist of private lessons, one hour per week for 30 weeks each year, during all four years of study. (4 credits per semester are granted for private study in the major).
2. Requirements for promotion: See above, Requirements for Promotion for Applied Music majors. The study of a substantial repertory will be required.
3. Each Music Education major must perform in at least two student recitals, one each in the junior and senior year.

Performing Organization Requirement

All undergraduate Music Education majors are required to participate in a performing organization (1 credit per semester) during 3½ years of their residence at the Conservatory. They are excused from participation in a performing organization during the second semester of their senior year. (See above, Performing Organization Requirement for Applied Music majors for list of performing organizations which fulfill the requirement for Music Education majors).

Additional Requirements — Bachelor of Music

Music Education

1. All students will be required to take a comprehensive examination during the sophomore year. This comprehensive examination will consist of a review of all course content from the freshman and sophomore years as well as an assessment of the basic potential for the student's teaching abilities and general knowledge (social, educational, cultural). The student must receive a passing grade in this comprehensive examination before being admitted to the upper level of undergraduate work.
2. All students will be required to take a comprehensive examination during the senior year. This comprehensive examination will consist of a review of all course content from the entire four years of study plus an evaluation of the student's ability to communicate and articulate his ideas relative to music, music education and general knowledge (social, educational, cultural). The student will be given a grade (Pass/Fail) for this comprehensive examination and must receive a passing grade before being permitted to graduate.
3. A student must have senior standing in all required courses and applied studies in order to practice teach.
4. Proficiency examinations on all subject matter to be included in the practice teaching experience of each student must be passed before any student will be allowed to practice teach.
5. All students must pass a piano proficiency examination before graduating.
6. All students taking minor instrument courses are required to pay a \$25 laboratory fee for the use of Conservatory instruments.

Piano

A total of 8 credits in the chamber music area must be earned by all Piano majors (in addition to the required 1 credit to be earned through participation in the Chamber Music Program). Students may choose from the following courses and programs to complete this requirement:

Piano 307, 308: required of all undergraduate Piano majors (normally to be elected in the sophomore year). Students with considerable experience in instrumental accompaniment may be excused by the Chairman of the Department. (2 credits per semester)

Piano 407G, 408G. (2 credits per semester)

Piano 503U, 504U. (2 credits per semester)

Sonata Preparation: one or two semesters of regular work under the guidance of an instrumental teacher. (1 credit per semester)

Voice Studio Accompaniment: one semester of regular work under the guidance of a Voice teacher. (1 credit)

Piano Ensemble: one or two semesters. (1 credit per semester)

Voice

1. Voice majors must demonstrate basic keyboard proficiency in performance, sight reading and accompaniment prior to graduation.
2. All Voice majors are expected to have the equivalent of a minimum of one year each of Italian, German and French.

Requirements for Graduation

Candidates for graduation must complete all prescribed course work and earn the total number of credits required as indicated in the four-year curriculum for their major. Though a minimum of 120 credits is required for the Bachelor of Music degree (90 credits for the Diploma), the Conservatory reserves the right to require additional credits according to the major pursued.

The passing of a comprehensive examination demonstrating proficiency in musicianship areas as well as a broad knowledge of the literature and materials of the candidate's major field may be required by some departments.

Transfer students must earn at least the final 30 credits in residence at the Conservatory. Music Education transfer students are not accepted beyond the sophomore level.

A total of 24 credits in non-music courses is a graduation requirement for all Bachelor of Music candidates.

UNDERGRADUATE CURRICULA — BACHELOR OF MUSIC DEGREE

Composition

Freshman Year

	<i>Credits</i>
Composition Major	4
Instrument Minor	4
Performing Organization	2
Theory 101, 102	9
Music Literature 101	2
Music Literature elective	2
Composition 101	3
Composition 102	3
Humanities 101, 102	6
	35

Sophomore Year

Composition Major	4
Instrument Minor	4
Performing Organization	2
Theory 201, 202	9
Music Literature electives	4
German 101, 102	6
	29

Junior Year

Composition Major	8
Instrument Minor	4
Composition 201	3
Composition 202	3
Composition 301, 302	4
Theory 405G, 406G	4
German 201, 202	6
Finite Mathematics	4
	36

Senior Year

Composition Major	8
Theory or Composition elective	4
Modern Logic	4
Electives	12
	28

TOTAL 128

Harpsichord

Freshman Year

	<i>Credits</i>
Harpsichord Major	8
Performing Organization	2

Chamber Music or elective	2
Theory 101, 102	9
Music Literature 101	2
Music Literature elective	2
Humanities 101, 102	6
	31

Sophomore Year

Harpsichord Major	8
Performing Organization	2
Theory 201, 202	9
Music Literature electives	4
P.E.M. 301G, 302G	2
Humanities 201, 202	6
	31

Junior Year

Harpsichord Major	8
Performing Organization	2
Chamber Music or elective	2
Theory 301, 302	9
P.E.M. 401G, 402G	2
Humanities or Language elective	6
	29

Senior Year

Harpsichord Major	8
Chamber Music or elective	2
Music Literature electives	4
Humanities or Language elective	6
Electives	12
	32

TOTAL 123

Jazz

Freshman Year

	<i>Credits</i>
Applied Major	8
Performing Organization	2
Theory 101, 102	9
Music Literature 101	2
Music Literature elective	2
A.A.M. 101, 102 <i>IMP. WORKSHOP</i>	4
Humanities 101, 102	6
	33

Sophomore Year

Applied Major	8
Performing Organization	2
Theory 201, 202	9
A.A.M. 203G, 204G <i>TH. & ARR.</i>	4
A.A.M. 205, 206 <i>HIST OF AFRO</i>	4
Humanities 201, 202	6
	<hr/>
	33

Junior Year

Applied Major	8
Performing Organization	2
A.A.M. 301G, 302G <i>Russel Comp</i>	4
A.A.M. 303G, 304G <i>ORCH TAKI</i>	4
Music Literature electives	4
Humanities or Language elective	6
Elective	4
	<hr/>
	32

Senior Year

Applied Major	8
Performing Organization	2
Humanities or Language elective	6
Electives	12
	<hr/>
	28

could be here

TOTAL 126

Music Education

Freshman Year

	Credits
Applied Major	8
Performing Organization	2
Theory 101, 102	9
Music Literature 101	2
Music Literature elective	2
Music Education 103, 104	2
Minor Instrument #1	2
Music Education Workshop	0
Humanities 101, 102	6
Language or academic elective	6
	<hr/>
	39

Sophomore Year

Applied Major	8
Performing Organization	2
Theory 201, 202	9
Music Literature electives	4

*Required for Instrumental Teachers

Music Education 105, 106	1
Music Education 101G	1
Music Education 204	2
Minor Instrument #2	2
Music Education Workshop	0
Humanities 201, 202	6
Language or academic elective	6
	<hr/>
	41

Junior Year

Applied Major	8
Performing Organization	2
Theory 301, 302	9
Music Literature elective	2
Music Education 205-206	1
Music Education 301-302 or 303-304	4
Music Education 305-306	4
Music Education 307-308	4
Elective	4
*Minor Instrument #3	2
	<hr/>
	38 - 40

Senior Year

Applied major	8
Performing Organization	1
Music Education 403	.5
Music Education 405	2
Music Education 406	6
Music Education 407-408	2
Music Education Workshop	0
Music Literature elective (1st sem.)	2
	<hr/>
	21.5

TOTAL 139.5 - 141.5

Orchestral Instruments

Freshman Year

	Credits
Instrument Major	8
Performing Organization	2
Chamber Music or elective**	2
Theory 101, 102, 103	9
Music Literature 101	2
Music Literature elective	2
Humanities 101, 102	6
	<hr/>
	31

2nd course 180

20 classroom hrs

10 (a semester)

**Minimum Chamber Music Requirement:

1. Strings (Violin, Viola, Cello) — 5 semesters.
2. Winds, Percussion, Harp, Double Bass and Guitar — 2 semesters.

Sophomore Year

Instrument Major	8
Performing Organization	2
Chamber Music or elective*	2
Theory 201, 202 *	9 12
Music Literature electives	4
Humanities 201, 202	6

~~31~~ 34

Junior Year

Instrument Major	8
Performing Organization	2
Chamber Music or elective*	2
Theory 301, 302 *	9 6
Music Literature electives	4
Humanities or Language elective	6

~~31~~ 28

Senior Year

Instrument Major	8
Performing Organization	2
Chamber Music or elective*	2
Humanities or Language elective	6
Electives	12

30

TOTAL

~~123~~
122

Organ

Freshman Year

Organ Major	8
Performing Organization	2
Theory 101, 102	9
Music Literature 101	2
Music Literature elective	2
Humanities 101, 102	6
Elective	2

31

Sophomore Year

Organ Major	8
Performing Organization	2
Theory 201, 202	9
Music Literature electives	4
Humanities 201, 202	6
Elective	2

31

Junior Year

Organ Major	8
Performing Organization	2
Theory 301, 302	9
Music Literature electives	4
Organ 301G, 302G	4
Humanities or Language elective	6

33

Senior year

Organ Major	8
Organ 403G, 404G	4
P.E.M. elective	4
Humanities or Language elective	6
Electives	8

30

TOTAL

125

Piano

Freshman Year

Piano Major	8
Performing Organization	2
Theory 101, 102	9
Music Literature 101	2
Music Literature elective	2
Humanities 101, 102	6
Elective	2

31

Sophomore Year

Piano Major	8
Performing Organization	2
Theory 201, 202	9
Music Literature electives	4
Humanities 201, 202	6
Elective	2

31

Junior Year

Piano Major	8
Performing Organization	2
Theory 301, 302	9
Humanities or Language elective	6
Elective	6

31

*Minimum Chamber Music Requirement:

1. Strings (Violin, Viola, Cello) — 5 semesters.
2. Winds, Percussion, Harp, Double Bass and Guitar — 2 semesters.

Senior Year

Piano Major	8
Humanities or Language elective	6
Music Literature electives	4
Electives	12
	<hr/>
	30
TOTAL	123

Third Stream

Freshman Year

	<i>Credits</i>
Third Stream Major	4
Instrument Major	4
Performing Organization	2
Theory 101, 102	9
Music Literature 101	2
Music Literature elective	2
Third Stream 101, 102	4
Humanities 101, 102	6
	<hr/>
	33

Sophomore Year

Third Stream Major	4
Instrument Major	4
Performing Organization	2
Theory 201, 202	9
Music Literature electives	4
Third Stream 201, 202	4
Humanities 201, 202	6
	<hr/>
	33

Junior Year

Third Stream Major	4
Instrument Major	4
Performing Organization	2
Theory 301, 302	9
Music Literature electives	4
Third Stream 301, 302	4
Humanities or Language elective	6
	<hr/>
	33

Senior Year

Third Stream Major	4
Instrument Major	4
Performing Organization	2
Third Stream 401, 402	4
Humanities or Language elective	6
Electives	8
	<hr/>
	28
TOTAL	127

Voice

Freshman Year

	<i>Credits</i>
Voice Major	8
Performing Organization	2
Theory 101, 102	9
Music Literature 101	2
Music Literature elective	2
Language (Italian)	6
Elective	2
	<hr/>
	31

Sophomore Year

Voice Major	8
Performing Organization	2
Theory 201, 202	9
Music Literature electives	4
Language (German)	6
Elective	2
	<hr/>
	31

Junior Year

Voice Major	8
Performing Organization	2
Theory 301, 302	9
Voice 401G, 402G	4
Language (French)	6
Elective	2
	<hr/>
	31

Senior Year

Voice Major	8
Performing Organization	2
Music Literature electives	4
Humanities or Language elective	6
Voice 403G, 404G	4
Elective	8
	<hr/>
	32

TOTAL	125
-------	-----

UNDERGRADUATE CURRICULA – DIPLOMA

Diploma Harpsichord

Freshman Year

	<i>Credits</i>
Harpsichord Major	8
Performing Organization	2
Chamber Music or elective	2
Theory 101, 102	9
Music Literature 101	2
Music Literature elective	2
	<hr/>
	25

Sophomore Year

Harpichord Major	8
Performing Organization	2
Theory 201, 202	9
Music Literature electives	4
P.E.M. 301G, 302G	2
	<hr/>
	25

Junior Year

Harpichord Major	8
Performing Organization	2
Chamber Music or elective	2
Theory 301, 302	9
P.E.M. 401G, 402G	2
	<hr/>
	23

Senior Year

Harpichord Major	8
Chamber Music or elective	2
Music Literature electives	4
Electives	8
	<hr/>
	22
TOTAL	95

Diploma Jazz**Freshman Year**

Applied Major	8
Performing Organization	2
Theory 101, 102	9
Music Literature 101	2
Music Literature elective	2
A.A.M. 101, 102	4
	<hr/>
	27

Sophomore Year

Applied Major	8
Performing Organization	2
Theory 201, 202	9
A.A.M. 203G, 204G	4
A.A.M. 205, 206	4
	<hr/>
	27

Junior Year

Applied Major	8
Performing Organization	2

A.A.M. 301G, 302G	4
A.A.M. 303G, 304G	4
Music Literature electives	4
	<hr/>
	22

Senior Year

Applied Major	8
Electives	12
	<hr/>
	20
TOTAL	96

Diploma Orchestral Instruments**Freshman Year**

Instrument Major	8
Performing Organization	2
Chamber Music or elective*	2
Theory 101, 102	9
Music Literature 101	2
Music Literature elective	2
	<hr/>
	25

Sophomore Year

Instrument Major	8
Performing Organization	2
Chamber Music or elective*	2
Theory 201, 202	9
Music Literature electives	4
	<hr/>
	25

Junior Year

Instrument Major	8
Performing Organization	2
Chamber Music or elective*	2
Theory 301, 302	9
Music Literature electives	4
	<hr/>
	25

Senior Year

Instrument Major	8
Performing Organization	2
Chamber Music or elective*	2
Electives	8
	<hr/>
	20
TOTAL	95

*Minimum Chamber Music Requirement:

1. Strings (Violin, Viola, Cello) — 5 semesters.
2. Winds, Percussion, Harp, Double Bass and Guitar — 2 semesters.

Diploma Organ

Freshman Year	<i>Credits</i>
Organ Major	8
Performing Organization	2
Theory 101, 102	9
Music Literature 101	2
Music Literature elective	2
Elective	2
	<hr/>
	25

Sophomore Year	
Organ Major	8
Performing Organization	2
Theory 201, 202	9
Music Literature electives	4
Elective	2
	<hr/>
	25

Junior Year	
Organ Major	8
Performing Organization	2
Theory 301, 302	9
Organ 301G, 302G	4
Elective	2
	<hr/>
	25

Senior Year	
Organ Major	8
Music Literature electives	4
Organ 403G, 404G	4
P.E.M. elective	4
Elective	4
	<hr/>
	24

TOTAL 99

Diploma Piano

Freshman Year	<i>Credits</i>
Piano Major	8
Performing Organization	2
Theory 101, 102	9
Music Literature 101	2
Music Literature elective	2
Elective	2
	<hr/>
	25

Sophomore Year	
Piano	8
Performing Organization	2
Theory 201, 202	9
Music Literature electives	4
Elective	2
	<hr/>
	25

Junior Year	
Piano Major	8
Performing Organization	2
Theory 301, 302	9
Music Literature electives	4
Elective	2
	<hr/>
	25

Senior Year	
Piano Major	8
Electives	16
	<hr/>
	24
TOTAL	99

Diploma Voice

Freshman Year	<i>Credits</i>
Voice Major	8
Performing Organization	2
Theory 101, 102	9
Music Literature 101	2
Music Literature elective	2
Elective	2
	<hr/>
	25

Sophomore Year	
Voice Major	8
Performing Organization	2
Theory 201, 202	9
Music Literature electives	4
Elective	2
	<hr/>
	25

Junior Year	
Voice Major	8
Performing Organization	2
Theory 301, 302	9
Voice 401G, 402G	4
Elective	2
	<hr/>
	25

Senior Year	
Voice Major	8
Performing Organization	2
Music Literature electives	4
Voice 403G, 404G	4
Elective	4
	<hr/>
	22
TOTAL	97

GRADUATE DEPARTMENT

The Graduate Department offers the Master of Music degree and the Artist's Diploma, a non-academic award for extraordinary achievement in performance.

The tuition charge covers all required class and private instruction as listed in the curricular outlines. There is an additional charge for extra instruction undertaken at the student's option. Undergraduate deficiency courses may be taken at no additional charge if the student is carrying a full graduate program. Undergraduate charge will be made for deficiency courses if the graduate student is not carrying a full graduate program.

MASTER OF MUSIC

The Master of Music degree program is offered in Composition, Conducting, Theoretical Studies, Music Literature, Performance of Early Music, Vocal Accompaniment, Jazz, Jazz Composition, Applied Music, Voice and Music Education with a concentration in Supervision or in Kodaly Method in cooperation with the Kodaly Musical Training Institute at Wellesley, Massachusetts.

Requirements for the Degree

General Requirements. The minimum requirement for the Master of Music degree is 32 semester hours of credit. Candidates should not expect to complete the program in less than two years. Candidates for the Master's degree must remove all music literature deficiencies before the degree will be awarded. Requirements for this degree must be fulfilled within five years of the candidate's admission to study for the degree. A maximum of four graduate credits will be considered for transfer.

Study in the candidate's major field is required throughout each year of the graduate program. All students registered in the Graduate Department will be required to pass a promotional audition during each academic year. Graduate students are expected to participate in performing organizations.

Performance Requirements

Applied Music

1. The study of a comprehensive repertory of solo works.
2. The candidate will perform in a solo recital during his final year of study. Students may be assigned to participate in the Chamber Music Program.

Applied Jazz

The candidate will perform in a solo or small group recital in the final year of study. The recital may include, with the approval of his major teacher, non-Afro-American literature, depending upon the student's specific talents.

Conducting

Under the supervision of the major teacher, the candidate will organize and conduct a concert in whole or in part.

Performance of Early Music

The candidate is expected to participate in the Collegium Musicum throughout his residency at the Conservatory and to present in a graduation recital a program for which he has prepared a scholarly and practical edition. He will also prepare program notes.

Vocal Accompaniment

The candidate will accompany at least two recitals during his first year and prepare a recital program during his second year.

Theory, Music Education, Composition, Jazz Composition, and Music Literature

Candidates will appear, at the end of their Master's degree studies, before a review board which will judge the candidate's work.

ARTIST'S DIPLOMA

Candidates for the Artist's Diploma are free from course work in order that they may spend an intensive period of study on their chosen instrument. It is assumed, however, that some candidates will profit by certain related studies as designated by their principal advisor or the Dean. The minimum residency requirement is two years.

All candidates must present a complete recital at the Conservatory during each year of study. They are expected to participate in other Conservatory performance activities, such as the orchestra, chamber music, and the Opera Theatre. The final recital will be considered the final audition, and the Artist's Diploma will be authorized by an appropriate jury on the basis of that recital.

GRADUATE CURRICULA — MASTER OF MUSIC DEGREE

Applied Music	Credits	Composition	Credits
Private Study (1 hour per week for 2 years)	16	Private Study (1 hour per week for 2 years)	12
Electives	16	Composition 501, 502	4
	<hr/> 32	Theory 503U, 504U or 505U, 506U	4
		Electives	12
			<hr/> 32

Additional Requirements for Composition Majors

1. All course requirements for the B.M. degree at N.E.C. must be met. Students who are deficient in certain areas at the time of admission will either complete a satisfactory graded audit of undergraduate courses in the areas of deficiency or pass them by examination.
2. Each student will be expected to prepare for public concert two chamber works written during his residency.
3. In January of the final year an oral examination will be conducted:
 - a) in analysis of tonal and contemporary compositions
 - b) in defense of an original composition.

Conducting, Choral *Credits*

Private Study (1 hour per week in 2nd year)	8
Conducting 503U, 504U, and 603U, 604U	8
Electives	<u>16</u>
	32

Additional Requirements:

1. Piano proficiency exhibiting adequate keyboard facility and the ability to score-read in all clefs.
2. Voice 405G, 406G, or Voice 507, 508.
3. Advanced skills in sight-singing and harmonic dictation. A test will be given in September and those found deficient will be required to register for Solfège.
4. Two years, or the equivalent, of German, French and Italian providing the student with a reading knowledge and skill in the pronunciation of each language. Students deficient in languages may audit undergraduate language courses for no credit, at no additional charge.
5. A working knowledge of Latin.
6. Participation in the NEC Chorus, Concert Choir and Chamber Singers.

The Master of Music degree in Choral Conducting is a program which takes 2-3 years. The number of credits required is 32. However, sometimes it may take more than two years to complete the other requirements as listed above.

Conducting, Orchestral *Credits*

Private Study (1 hour per week for 2 years) and including:	
Conducting 501U, 502U, and 601U, 602U	16
Electives	<u>16</u>
	32

Conducting, Wind Ensemble *Credits*

Private Study (1 hour per week for 2 years)	16
Theory 405G, 406G	4
Electives	<u>12</u>
	32

Harpichord *Credits*

Private Study (1 hour per week for 2 years)	16
P.E.M. 503, 504	4
Music Literature 503	2
Music Literature 504	2
Electives	<u>8</u>
	32

Jazz, Applied

Credits

Private Study (1 hour per week for 2 years)	16
A.A.M. 501U, 502U	4
Electives	12
	<hr/>
	32

Jazz, Composition

Credits

Private Study (1 hour per week for 2 years)	16
A.A.M. 501U, 502U	4
Theory elective	4
Electives	8
	<hr/>
	32

Music Education (Concentration in Supervision)

Credits

Music Education 503, 504	4
Music Education 505, 506	4
Music Literature 513, 514	4
Music Education elective or Music Education 507, 508	4
Electives	16
	<hr/>
	32

Music Education (Concentration in Kodaly Method)

1st year at Kodaly:

Credits

Methodology — 2 hours	4
Kodaly Solfège — 5 hours	4
Conducting — 2 hours	2
Analysis of Materials — 1 hour	2
Practice Teaching Seminar — 5 hours	4
Chorus	0
Piano, if not exempted	0
	<hr/>
	16*

2nd year at Conservatory:

Music Education 503, 504	4
Music Education 505, 506	4
Music Literature 513, 514	4
Music Education elective or Music Education 507, 508	4
	<hr/>
	16

Music Literature

Credits

Music Literature 513, 514	4
Music Literature electives	12
Theory electives	4-8
Performance (applied music)	4-8
Music Literature 615, 616	4
	<hr/>
	32

Additional Requirement: All candidates for the Master's degree in Music Literature will take a final oral examination to be arranged in the spring semester of their final year.

*The 16 Kodaly credits may be earned in one year, in three summers plus practice teaching, or in one summer plus one year in Hungary at the Hungarian Kodaly Institute.

Performance of Early Music

Credits

Private Study (½ hour per week for 2 years)	8
P.E.M. 509U, 510U or 609U, 610U	4
Music Literature 513, 514	4
Music Literature elective	4
P.E.M. elective	4
Electives	8
	<hr/>
	32

Performance of Early Music and Music Literature (a three year program)

Credits

Applied Instrumental Study	12
Music Literature 513, 514	4
Music Literature electives	8
P.E.M. 509U, 510U	4
P.E.M. elective	4
Theory electives	8
Teaching Internship	4
Elective	4
	<hr/>
	48

Piano

Credits

Private Study (1 hour per week for 2 years)	16
Independent Study (see course descriptions)	2
Electives	14
	<hr/>
	32

Additional Requirements:

1. Recital of major solo works.
2. Lecture-recital, chamber music performance, or written paper in completion of Independent Study project listed above.
3. Vocal and instrumental collaboration: All graduate students will be assigned for a minimum of one semester to an instrumental or vocal teacher for the purpose of studying the lieder and duo-sonata repertoire. Students will be expected to perform at least one major chamber music work during their tenure at the Conservatory.
4. Comprehensive examination: Graduate students in Piano will be required to pass an examination to demonstrate a broad familiarity with piano repertoire and relevant matters of style, structure, and the history of keyboard performance as well as ability in musicianship areas (e.g., sight-reading, transposition, the ability to learn a piece within a prescribed short period of time).
5. Repertoire studied during the student's tenure should include

representative works from all periods including at least one major contemporary work, although the desire to specialize further may be approved by the Department.

Theory

	<i>Credits</i>
Private Study	16
Theory 503, 504 or 505, 506	4
Theory 507U, 508U	4
Electives	12
	<hr/> 36

Additional Requirements: In addition to courses, the essence of the graduate Theory major consists of completion of four special projects. They are selected to cover past and present compositional or analytical concepts and techniques. They may be papers, compositions, lectures or lecture-performances, teaching projects, etc. Specifics are agreed upon with the Graduate Theory Chairman, reflecting the student's interests and needs.

Vocal Accompaniment

	<i>Credits</i>
Private Study	8
Music Literature elective	4
Piano 501, 502	4
Piano 503, 504	4
Voice 401, 402	4
Electives	8
	<hr/> 32

COURSE DESCRIPTIONS

AFRO-AMERICAN MUSIC

These courses are normally limited to Jazz majors.

Afro-American Music 101, 102; 201, 202. Improvisation Workshop

Ensemble workshops in improvisational and compositional techniques related to the field of Afro-American music. Small groups with interchangeable personnel and instrumentation.

2 credits per semester

Afro-American Music 203G, 204G. Theory and Arranging

A course designed to introduce the student to theory and harmony in the jazz idiom. Course work will involve analyzing works from the standard Afro-American music repertory for both large and small ensembles, and composing and arranging works for ensembles of varying sizes and instrumentation.

2 credits per semester

Afro-American Music 205. History of Afro-American Music

A general survey of Afro-American music in the U.S., traced from its origins in Africa to the present. The course is intended to introduce the student to the vast and rich expanses of black musical culture, both from a musical and socio-historical standpoint. The emphasis of the course will be on jazz, its history, and an analysis of the contributions of its major innovative figures. In addition, the sources and origins of Afro-American music, as well as their contemporary extensions, will be studied. It is hoped that by placing Afro-American music in its proper perspective, the student will be able to better understand the present-day black man and his music.

Mr. Atkins

2 credits

Afro-American Music 206. Seminar in Style and Analysis

A historical view of improvisation and compositional techniques through analysis projects presented by members of the seminar. While the bulk of the course will involve the presentation of these student projects, the first part of the course will deal with possible approaches to the analytical process, the problems of record transcription, and notational problems. Emphasis will be placed on the music from 1940 to the present; however, compositions and improvisation techniques prior to 1940 may be discussed and/or used as projects.

Mr. Atkins and guest lecturers

2 credits

Afro-American Music 301G, 302G. Lydian Chromatic Concept of Tonal Organization

A course dealing with the theoretical concept formulated by the black American composer, George Russell. The material in the concept will be approached through analysis of jazz and non-jazz compositions and compositional and improvisational application. Prerequisite: Theory 201, 202 or the equivalent.

Mr. Russell

2 credits per semester

Afro-American Music 303G, 304G. Orchestration

A course primarily in jazz orchestration, but relating as well to non-jazz instrumental areas. The intent is to provide the jazz-oriented student with analysis and practice of "classical" music and conversely, to introduce the "classically-oriented" student to jazz instrumentation and arranging.

2 credits per semester

Afro-American Music 401G, 402G. Compositional Techniques (Advanced Lydian Chromatic Concept of Tonal Organization)

Analysis of twentieth century compositional techniques aimed at the jazz composer. Study of the extensions of the Lydian Chromatic Concept in terms of rhythm and form. Prerequisite: Lydian Chromatic Concept course (A.A.M. 301G, 302G).

2 credits per semester

Afro-American Music 501U, 502U. Advanced Compositional Techniques

A seminar in compositional techniques designed to broaden the musical spectrum of the graduate jazz composer/performer. Team-taught by various members of the Theory/Composition faculty, the course is divided into three ten-week segments. In each segment, a different compositional technique or problem is approached through analysis and creative work by members of the seminar. Possible segment topics include problems of composing electronic music, composing for the solo instrument, and problems of orchestration. Emphasis is placed on non-jazz techniques; however, jazz compositions and techniques may be discussed relative to the specific technique or problem in question.

Mr. Atkins and faculty

2 credits per semester

Afro-American Music 503U, 504U; 603U, 604U. Advanced Improvisation

Ensemble workshops in advanced improvisational and compositional techniques related to the field of Afro-American music. Small groups with interchangeable personnel and instrumentation.

2 credits per semester

CHAMBER MUSIC

Chamber Music 401G, 402G. Beethoven String Quartets

This seminar proceeds in an unorthodox manner by separately examining different form types: Variations and Scherzi are studied in the first semester, and selected Sonata structures and the Great Fugue are examined in the second semester, thereby tracing Beethoven's compositional evolution. Individual movements are assigned to students for a report which forms the basis for discussion. Not offered every year.

Mr. Kolisch

2 credits per semester

Chamber Music 403G, 404G. Schoenberg Seminar

In the first semester tonal chamber works by Schoenberg are analyzed, and *Pierrot Lunaire* is studied as an example of "free atonality". In the second semester dodecaphonic pieces are analyzed. Not offered every year.

Mr. Kolisch

2 credits per semester

Chamber Music 501U, 502U. Theory of Performance

Theory of Performance constructs the epistemological basis for performance as a *disciplina sui generis*, detached from instrumental instruction. The content and meaning of the notational signs are systematically examined and defined as "elements of performance". By extracting a maximum of objective information from these signs, the areas of interpretation, namely subjective decisions, are narrowed. In the second semester the theory is applied to practical exercises. Not offered every year.

Mr. Kolisch

2 credits per semester

COMPOSITION

Composition 101. Rudiments of Notation, Editing and Autography

Offered in alternate years.

Mr. Martino

3 credits

Composition 102. Score Preparation and Rehearsal Techniques

Admission limited to Composition majors. Prerequisite: Composition 101. Offered in alternate years.

3 credits

Composition 201. Analytic Method

Admission limited to Composition majors.

3 credits

Composition 202. Survey of 20th Century Music Techniques

Prerequisite: Composition 201.

3 credits

Composition 301, 302. Materials of Electronic Sound Synthesis

Admission by consent of the instructor. Offered in alternate years.

Mr. Ceely

2 credits per semester

Composition 403G, 404G. Composition for Non-Majors

A course intended for students who are not Composition majors but who wish to pursue work in composition. May be taken in successive years as Composition 505, 506; 605, 606.

Mr. Peyton

2 credits per semester

Composition 501U, 502U. The Structure of Certain Pitch Systems

Each of the possible collections of at most twelve notes is investigated in order to discover its fundamental structure, system potential, and usefulness as a basis for music. Special emphasis is given to the tonal and twelve-tone systems. This course is intended for Composition and Theory majors; other students may be admitted by consent of the instructor.

Mr. Martino

2 credits per semester

Composition 503, 504; 603, 604. Electronic Sound Synthesis

Admission by consent of the instructor. Not offered every year.

Mr. Ceely

2 credits per semester

Composition 505, 506; 605, 606. Composition for Non-Majors

May be taken in successive years. See Composition 403G, 404G for course description.

Mr. Peyton

2 credits per semester

Seminars in Composition.

Required of all Composition majors. Special topics of interest to composers will be discussed by staff members and guest speakers. Three meetings per semester; no credit is offered.

CONDUCTING

Conducting 401G, 402G. Orchestral Conducting

Study of conducting technique and its application to music. Basic beat patterns, subdivision, compound meters, preparatory beats and releases. Study of a classical symphony, recitatives from Handel's *Messiah* and Bach chorales in four clefs (soprano, alto, tenor and bass).

Mr. Pittman

2 credits per semester

Conducting 403G, 404G. Choral Conducting

Study of beat technique, repertoire for church choir, high school and college chorus and the history of choral music. Study of use of young voices in choral ensembles. Active conducting and participation with graduate course in conducting for weekly workshop.

2 credits per semester

Conducting 501U, 502U; 601U, 602U. Advanced Orchestral Conducting

Application of conducting technique to a greater variety of orchestral repertoire. Study of a symphony of Beethoven and Brahms. Study of a late romantic score and a twentieth century classic. Discussion of performance practice and rehearsal technique. Analysis of scores for conducting and score-reading.

Mr. Pittman

2 credits per semester

Conducting 503U, 504U; 603U, 604U. Advanced Choral Conducting

Study of advanced beat techniques, repertoire for many kinds of choirs and choruses. Score analysis and history of choral music. Work on vocal production in chorus, diction, rehearsal technique and programming.

Mrs. deVaron

2 credits per semester

Conducting 505U, 605U; 605U, 606U. Wind Ensemble Conducting

Development of conducting and rehearsal techniques. Study and analysis of the significant literature for wind, brass and percussion instruments from the Renaissance through the 20th century. Examination of the history of wind instrumentation/orchestration; contemporary notation; performance practices; instrument knowledge; program planning.

Mr. Battisti

2 credits per semester

MUSIC EDUCATION

Minor Instrument Study

All undergraduate students are required to study a minimum of four semesters on minor instruments. All minor instrument schedules must be approved by the Department Chairman.

Music Education 101B, 102B. Brass Sequence, Level I

Trumpet, Trombone, French Horn.

Mr. Walters

1 credit per semester

Music Education 201B, 202B. Brass Sequence, Level II

Brass Instruments.

Mr. Walters

1 credit per semester

Music Education 101W, 102W. Woodwind Sequence, Level I

Clarinet, Oboe, Flute.

Mr. Atkins

1 credit per semester

Music Education 201W, 202W. Woodwind Sequence, Level II

Woodwind Instruments.

Mr. Atkins

1 credit per semester

Music Education 101S, 102S. String Sequence, Level I

Violin, Viola.

Mr. Sarch

1 credit per semester

Music Education 201S, 202S. String Sequence, Level II

Cello.

Mr. Sarch

1 credit per semester

Music Education 101G. Guitar Class

Mr. Sullivan

1 credit

Music Education 202P. Percussion Class

1 credit

Music Education 103, 104. Music Orientation and Lab

A course designed to expose the new student to the opportunities and challenges of music education. The course will include lectures, demonstrations and observations.

1 credit per semester

Music Education 105, 106; 205, 206. Music Education Lab

A laboratory for all music education students for the purpose of teaching, practicing and evaluating rehearsal technique and procedure for use with public school level instrumental and vocal ensembles.

.5 credit per semester

Music Education 204. Educational Psychology

Psychology of learning and teaching, stressing particular problems of education inherent in musical growth.

Mr. Kendrick

2 credits

Music Education 301, 302. Vocal Methods

A course dealing with the vocal music program from the elementary through the high school levels. Emphasis on elementary vocal techniques and materials, the general music class and choral singing procedures and literature.

Mr. Dal Pozzal

2 credits per semester

Music Education 303, 304. Instrumental Methods

A course designed to equip and expose the student to problems, materials and knowledge involved in planning and developing a complete program of instrumental music from the elementary level to the community level.

Mr. Everett

2 credits per semester

Music Education 305, 306. Composition and Arranging

A course dealing with the techniques of arranging of vocal and instrumental music with emphasis on its use for school music performance. Also, the study of compositional approach to the teaching of music as it can be applied in the school music program.

Mr. Walters

2 credits per semester

Music Education 307, 308. Conducting

Study of conducting technique and rehearsal procedure with particular emphasis on its application in the directing of ensembles of students in elementary, junior and senior high school.

Mr. Walters

2 credits per semester

Music Education 309. Jr. and Sr. High Choral Methods

A course providing the student with procedures for establishing and developing a choral program on the secondary level. Approaches to rehearsal techniques, programming, choral literature, scheduling, budgets, public relations and related subjects are explored.

Mr. Abrahams

2 credits

Music Education 401, 402. Music of Other Cultures

A course designed to orient the prospective teacher with information and materials about the music of other cultures (Indian, Japanese, Afro-American, contemporary, popular, etc.). Emphasis is placed on its use in the general music program of the school.

Mr. Dal Pozzal

2 credits per semester

Music Education 403. Materials and Conducting

A laboratory for all senior students for the study and evaluation of vocal and instrumental material for the school music program. Seniors will gain experience in conducting techniques and rehearsal procedure through regular weekly assignments.

Mr. Walters and Mr. Abrahams

.5 credit

Music Education 405. Philosophy of Education

Discussion of the nature and scope of philosophies of education. Some time is spent on the work of particular philosophers, to examine their views as to the nature of man and to draw implications for educational practice.

Mr. Kendrick

2 credits

Music Education 406. Practice Teaching

Students are assigned to selected school systems in the Greater Boston area where they serve an internship as a student teacher under the supervision of the local directors of music and members of the Music Education Department of the Conservatory. A minimum of 150 clock hours of teaching is required.

6 credits

Music Education 407, 408. Practice Teaching Seminar

A seminar in which the various experiences and discoveries of the practice teaching experience will be discussed and evaluated. Special workshops will deal with any problems encountered by students during practice teaching.

2 credits per semester

Music Education 501, 502. Contemporary Composition

Exploratory compositions for various instruments and sonorities using twentieth century techniques of pitch organization. All music written for class will be performed and evaluated by the class. Educational implications for all grade levels based on Bruner's "structure," post-holing and other contemporary educational theories will be discussed.

Mr. Walters

2 credits per semester

Music Education 503, 504. Seminar in Music Education

A seminar designed to examine the present problems, challenges of education in general, and music education in particular. Discussion, reading and special projects dealing with curriculum, musical leadership, administration, evaluation and philosophy.

Mr. Battisti

2 credits per semester

Music Education 505. Philosophical Study of Education

A seminar devoted to the study of philosophy as discipline and its application to problems in education. Particular emphasis is placed on the role of music in the models examined.

Mr. Mogilnicki

2 credits

Music Education 506. Social Sciences and Education

A review of the traditional and contemporary social sciences as the instruments by which data is produced that is relevant to educational problems. Candidates are encouraged to explore issues in music and education in non-musical frames of reference.

Mr. Mogilnicki

2 credits

Music Education 507, 508. Independent Study Project

This curriculum offering allows for a Music Education graduate student to submit a proposed "study subject" to the chairman of the Music Education Department. If the request is approved, the student will submit a written report of his study and findings to the department chairman, and then present an oral report to a committee of faculty members. A study report must be submitted not later than one year after approval of the project by the chairman of the Music Education Department.

Mr. Battisti

2 credits per semester

Music Education 509U, 510U. Issues and Problems in Urban Schools

A seminar designed to introduce students to the education policies and programs in urban schools. Emphasis will be placed on the challenges presented to teachers in public educational systems today, including school reform issues, student rights and community

demand, and curriculum development relevant to the needs of residents of the Urban Community.

Mr. Lewis

2 credits per semester

MUSIC LITERATURE

Undergraduate

Music Literature 101 is required of all undergraduate students before they may take any other music literature courses. The remaining ten credits required in music literature may be selected from ML 102, 201, 202, 301, 302, 401G, 402G, AAM 206, Chamber Music 401G, 402G, 403G and 404G.

Music Literature 101. Concepts of Music

An introductory course which investigates the elements, styles and forms of Western music. It is designed to give the student a basic vocabulary as well as tools of analysis for use in all other music literature courses. This course is a prerequisite to all other undergraduate courses in music literature.

2 credits

Music Literature 102. Music of the Twentieth Century

A survey of the major trends in music from 1890 to 1974.

2 credits

Music Literature 201. Music of the Renaissance

A survey of European music from the beginnings of polyphony through the Renaissance.

2 credits

Music Literature 202. Music of the Baroque Era

A survey of the music in the Baroque era, 1600-1750 (from the Florentine Camerata through J. S. Bach).

2 credits

Music Literature 301. Classic Music

A survey of music from 1750-1815 (Mozart through Beethoven) including all media and all styles and forms of significance.

2 credits

Music Literature 302. Romantic Music

A survey of music from 1800-1910 (Schubert through Mahler and Debussy).

2 credits

Music Literature 401G. Introduction to Non-Western Music

This course will introduce selected forms of non-Western music with the primary purpose of teaching the student the basic listening and analytical techniques required to examine and understand unfamiliar music systems.

Mr. Row

2 credits

Music Literature 402G. Survey of Modern Indian Music

A survey of modern Indian music (of both Northern and Southern systems) primarily concerned with classical music and its concepts, forms, aesthetics, etc. This course will also include a look at other types of art and folk music of India.

Mr. Row

2 credits

Graduate

Graduate music literature courses are open to all graduate students who have passed the Music Literature Placement Exam, and to undergraduate students with permission of the

instructor. ML 513, 514 and ML 515, 516 are offered every year. Other graduate music literature courses may not be offered every year.

Music Literature 501. Sacred Music of the Renaissance

A survey of the Mass from Machaut to Monteverdi.

Mr. Pinkham

2 credits

Music Literature 502. Secular Music of the Renaissance

A study of the vocal and instrumental chamber music of the Renaissance.

Mr. Pinkham

2 credits

Music Literature 503. Baroque Music

Seminar on music of the Baroque era with particular emphasis on the elements of style which subsequently influenced J. S. Bach. National styles, ornamentation and improvised embellishments, rhythmic alterations, expression, etc.

Mr. Pinkham

2 credits

Music Literature 504. Music of J. S. Bach

Seminar on the music of J. S. Bach, with particular emphasis on the large choral works, the Brandenburg Concerti and the keyboard works. The discussions and papers will be, when practical, complemented by class performance.

Mr. Pinkham

2 credits

Music Literature 505. Music of the 18th Century

Seminar on the styles, forms, major works and the composers of the Classical period. Through individual projects the historical background and various aspects of the music will be examined.

Dr. Sutton

2 credits

Music Literature 506. Music of the 19th Century

A study of the primary composers of the Romantic era and their works. Individual papers on a specific composer will be approached through a look at the social, political and aesthetic background of the time.

Dr. Sutton

2 credits

Music Literature 507. The Viennese School of the 20th Century

Characteristic aesthetic approaches and techniques of Mahler, Strauss, Schoenberg, Berg and Webern are examined and illustrated.

Mr. Harris

2 credits

Music Literature 508. 20th Century Music, Yesterday and Today

An in-depth study of the compositional techniques in the music of Stravinsky, Ives, Varese, and Bartok; analysis of subsequent developments, with particular attention to current trends.

Mr. Heiss

2 credits

Music Literature 509. History of Keyboard Literature I

A survey of the literature for organ, piano and harpsichord from the Renaissance through Mozart, studied through performance, listening and background reading.

Dr. Sutton

2 credits

Music Literature 510. History of Keyboard Literature II

A study of the literature for organ and piano beginning with Beethoven and ending with the study of contemporary keyboard music, through background reading, listening and performing.

Dr. Sutton

2 credits

Music Literature 513, 514. Research into Music Literature

The purpose of the course is to acquaint the student with research tools and materials essential to his field. By means of individual and class projects, papers and oral reports, sophisticated techniques of library research are learned, as well as the books, periodicals, musical editions, and recordings which are most pertinent today, and how to present findings in a logical and accurate way. The course is designed to fit the academic needs of the practical musician.

Dr. Sutton

2 credits per semester

Music Literature 515, 516; 615, 616. The Teaching of Music Literature

Seminar in teaching approaches and problems arising in current classroom situations. Students will be assigned as teaching assistants to the undergraduate Music Literature courses on a rotating basis. By permission of the instructor only.

Dr. Sutton

2 credits per semester

Music Literature 517, 518. Medieval Music

A seminar dealing the first semester with the development of Gregorian chant, the evolution and structure of the Mass, liturgical drama, early polyphony, and the evolution of notation through the thirteenth century. The second semester will include an examination of monophonic secular music from the tenth through the thirteenth centuries as well as the innovations of the Ars Nova in France and Italy.

2 credits per semester

Music Literature 519, 520. Hindu Musical Thought

This seminar will attempt to arrive at an understanding of the musical process in a non-Western culture, in terms of traditional philosophy, religion, mysticism and science.

Mr. Row

2 credits per semester

Music Literature 521, 522. Graduate Survey of Music Literature

A comprehensive survey of Music Literature for graduate students. Through the intensive study of texts and music, the course will follow the development of Western music, from Gregorian Chant through contemporary trends.

Dr. Sutton

2 credits per semester

ORGAN

Organ 301G, 302G and Organ 403G, 404G are offered in alternate years.

Organ 301G. Organ Construction and Design

An outline of the history of musical technique and the visual aspects of organ design from the Middle Ages to the present day providing the background necessary to an evaluation of historic organ styles as well as present day instruments. Field trips to visit organs in the Boston area may be included. Not offered every year.

Mr. Noack

2 credits

Organ 302G. Organ Repertoire

Representative works from the 17th century to the present. Special attention will be given to national styles and liturgical considerations in the Baroque era. A strong emphasis will be placed on recent and experimental works for organ solo and in ensemble, including works with electronic tape. When possible, works will be played in class. Not offered every year.

Mr. Pinkham

2 credits

Organ 401G, 402G. Improvisation

Special study of the problems of extempore service playing, for organ majors. Not offered every year.

Miss Hayashi

2 credits per semester

Organ 403G, 404G. Choral Conducting for the Organist

A choral conducting course covering basic choral conducting first semester and conducting from the keyboard second semester. Rehearsal (piano) and performance (organ) problems and techniques will be explored. All repertoire studied will be drawn from the vast literature of music written for the church. Not offered every year.

Mr. Teeters

2 credits per semester

Organ 405G. Organ Class

A study of fundamental principles of organ playing. Designed for non-majors with adequate keyboard facilities. Admission to the class by audition.

Miss Hayashi

2 credits

Organ 503U, 504U. Music in Liturgy

A survey of the evolution of music for worship, and an exploration of current attempts to reconcile the church and the artist. Some emphasis will be put on the historical development of liturgical music in Christian churches. Not offered every year.

Mr. Teeters

2 credits per semester

Organ Ensemble.

A study of ensemble repertoire for organ majors. The class is devoted to preparation for performance in workshops. Admission by permission of the instructor. No credit offered.

Miss Hayashi

PERFORMANCE OF EARLY MUSIC

Performance of Early Music 301G, 302G. Continuo Class

Historical survey and practical realization of figured basses at the harpsichord of music from 1600 to 1770. Tuning, regulation and maintenance of harpsichords. Required of harpsichord majors. Open as an elective to other students.

1 credit per semester

Performance of Early Music 401G, 402G. Advanced Continuo Class

Continuation of P.E.M. 301G, 302G. Performance of works from figured and unfigured basses and study of contrasting styles of continuo practices in the early and late Baroque era. Required of harpsichord majors. Open as an elective to other students.

1 credit per semester

Performance of Early Music 501U, 502U; 601U, 602U. Ars Nova and Renaissance Music

Study of performance practice and literature of the 14th through 16th centuries. Works studied in class will be performed publicly. By audition only. Limited to a quartet of solo singers, viols, harpsichord, recorder, vielle, lute, krummhorn, etc. The Conservatory owns a limited number of early instruments which students may play.

Mr. Pinkham

2 credits per semester

Performance of Early Music 503U, 504U; 603U, 604U. Baroque Music

Study of performance practice and literature from 1600 to 1750. Works studied in class will be performed publicly. By audition only. Limited to solo singers, 2 violins, violoncello, bass viol, baroque lute, harpsichord, oboe, bassoon, transverse flute and recorder.

Mr. Pinkham

2 credits per semester

Performance of Early Music 505U, 506U. Music and the Dance

A course which explores the inter-relationships between music and dance at the courts of Europe from the 15th to the 18th centuries. All primary sources are examined. The dances are taught with special emphasis on musical performance. The class meets in conjunction with the Collegium Terpsichore.

Dr. Sutton

2 credits per semester

Performance of Early Music 507U, 508U. String Techniques of the 17th and 18th Centuries

Studies in the contemporary approach to instrument and bow, with emphasis on practical application in modern performance. Research will be conducted into the early styles of playing as recorded in the treatises and other sources and appraisals made of current literature on the subject. Discussions and papers will be complemented by individual practice and rehearsal of ensemble works for the Collegium Musicum concerts.

Mr. Beck

2 credits per semester

Performance of Early Music 509U, 510U; 609U, 610U. Advanced Renaissance and Baroque Performance

In-depth study of problems of style, instrumentation, ornamentation, tuning, and temperament, editions, etc., centered around class performance. The course is designed to provide the student with the knowledge necessary to perform properly or to direct an early music program in a school or college. Required of P.E.M. majors. Open as an elective to other qualified graduate students with permission of the department.

Mr. Roth

2 credits per semester

Performance of Early Music 513U, 514U; 613U, 614U. Viol Consort

Will include study of the basic technique of the instrument and exploration of the 17th and 18th century consort literature for this family of instruments. The Conservatory has a limited number of instruments available for the use of the students.

Miss Feldman

2 credits per semester

Performance of Early Music 515U, 516U. Renaissance and Baroque Literature for the Viola da Gamba

An investigation of the literature for viola da gamba from England, France, Italy, Germany and the Low Lands. Special emphasis will be placed on style analysis and performance practices, and will include playing of early ricercare, consorts, trio sonatas and solo literature. Preparation of new editions from manuscript. Investigation of theoretical sources concerning the instrument. By permission of the instructor.

Miss Feldman

2 credits per semester

Performance of Early Music 517U, 518U. Renaissance and Baroque Wind Instruments

A study of the techniques and literature of early wind instruments using the recorder as a basis, with additional opportunities for study of the other woodwinds (Renaissance and Baroque flute, Baroque oboe, shawm, cornetto, krummhorn, etc.). Literature to be studied will range from 14th and 15th century chansons and 16th century consort music through late Baroque chamber music. Open to qualified wind players by permission of the instructor.

Mr. Roth

2 credits per semester

PIANO

Piano 101, 102. Beginning Piano Class

Specifically aimed at non-Piano majors who have had no previous piano training, this class will teach the fundamental skills of sight-reading, basic piano technique (all major and

minor scales and arpeggios), and keyboard harmony. Special emphasis will be placed upon the learning and sight-reading of four-part music, including Bach Chorales. Prepared pieces assigned will provide experience with a wide range of piano literature including works of such composers as Bach, Mozart, Schubert and Bartok.

1 credit per semester

Piano 201, 202. Intermediate Piano Class

Intended for students who have successfully completed Piano 101, 102 or who have had previous basic piano training, the course will take up works of Bach, Mozart, Beethoven, Schubert, Bartok and others. Continuous development of sight-reading ability, strengthening of the student's piano technique and keyboard harmony are pursued.

1 credit per semester

Piano 301, 302. Advanced Piano Class

Designed for non-Piano majors who have had considerable previous formal piano training, emphasis in this class will be on accompanying, piano ensemble, preparation of solo literature, and training in dealing with a wide range of technical and stylistic problems.

1 credit per semester

Piano 303G. Piano Techniques

A comprehensive survey of those musical, physical and psychic phenomena associated with the art of piano playing. Taught co-operatively by all members of the department, the course will introduce the student to the diversity of technical schools and approaches that can be brought to bear on the problems of co-ordination and control. Not offered every year.

Members of the Department

2 credits

Piano 305G. The Grammar of Phrasing

Problems of stress and shape in musical patterns, dealing primarily with piano music. Implicit is the need for giving articulation to the inner flow of phrase units, based on considerations of expression, style and structure. Open to non-Piano majors by permission of the instructor. Not offered every year.

Mr. Sherman

2 credits

Piano 306G. Contrapuntal Aspects of Homophonic Music

A study of piano music to reveal the contrapuntal processes and tensions functioning in accompaniments, middle voices, chords and chordal figures typical of homophonic music. The implications for the pianist in terms of differentiation of touch, phrasing, rhythm and meaning. Open to non-Piano majors by permission of the instructor. Not offered every year.

Mr. Sherman

2 credits

Piano 307, 308. Sonata Playing and Instrumental Accompaniment

Designed to give pianists practice in responding to and accommodating the unique timbral and technical properties of different instruments, adapting orchestral reductions for successful concerto accompaniment and participating in the instrumental duo as chamber music. Primarily for sophomores.

Mr. Zander

2 credits per semester

Piano 401G, 402G. Piano Pedagogy

A course designed to provide the piano student with the most enlightened materials and approaches to piano teaching from the primary to early advanced levels through discussions, lectures, interviews, demonstrations and research. Because of our liaison with the Preparatory Department and Community Services, the course provides unique opportunities to observe and participate in the education and training of young musicians.

Mr. Rivera

2 credits per semester

Piano 403G, 404G. Piano Tuning and Repair

Intended to equip pianists with the basic skills of rudimentary piano maintenance, the course will deal with the mechanics and construction of the modern piano as well as the essential tools and techniques of tuning, voicing, regulation, and other adjustments. In addition to the class meeting, three hours per week of supervised work in the Piano Shop are required. For Piano majors only.

Mr. Hanson

2 credits per semester

Piano 406G. The Evolution of Piano Playing

In order to give a sense of pianistic heritage, and to help provide a background for intelligent modern interpretation, an attempt will be made to correlate the following sources of information: historical treatises on piano-playing, eye-witness accounts of performances, phonograph and piano-roll recordings. The modern piano's ancestors will be studied through recordings and demonstrations on preserved or reproduced instruments. Not offered every year.

Mr. Hagan

2 credits

Piano 407G, 408G. Vocal Accompaniment

A practical training in the art of accompanying vocal music for advanced piano students. Participants have an opportunity to prepare classical and modern repertory in collaboration with Voice majors.

Mr. Rogers

2 credits per semester

Piano 501U, 502U. Opera Accompaniment

Keyboard reduction of opera and oratorio scores. Study of arias and ensembles from the standard opera and oratorio repertoire. Discussion of traditional cuts, variants, and performing styles.

Mr. Moriarty

2 credits per semester

Piano 503U, 504U. Advanced Vocal Accompaniment

A course designed for advanced pianists and Vocal Accompaniment majors to acquaint them with a broad scope of the literature for voice and piano from the Baroque era through the contemporary period. Frequent opportunities to prepare specific items with singers will be offered.

Mr. Rogers

2 credits per semester

Piano 505U. Special Topics in Piano Repertoire

Each semester that the course is offered, a particular area or topic relating to the Piano Repertoire will be studied in detail. Emphasis will be on performance and on the development of critical criteria for interpretation based on a foundation of analytic awareness. Topics such as Beethoven Sonatas, Haydn and Mozart, Variation Form in Piano Literature, The Short Piano Piece in Beethoven, Schubert, and Brahms will be among those considered. Open to non-Piano majors by permission of the instructor only. May be repeated for credit. Not offered every year.

Mr. Rosenbaum

2 credits

Piano 507U, 508U. Score Reading and Advanced Keyboard Skills

A course designed for qualified undergraduate and graduate students (particularly Conducting majors) to provide training in transposition, score reading, sight reading and individual works at the keyboard. Limited to six students per section.

2 credits per semester

Piano 509, 510. Independent Study Project

All graduate students must undertake an independent project in research or analysis to be completed under the guidance of one of the Piano Department faculty members (or other advisor, within or outside the Conservatory, to be approved by the Department). The results of each project will generally be presented as an open lecture-recital, although a written paper may, in some instances, be substituted.

2 credits per semester

Piano Workshop

Meeting bi-weekly for two or more hours in the evening, the Workshop provides a forum for the exchange of information and ideas among all students and faculty in the Piano Department. Many sessions will take the format of the Repertoire Class, affording students the opportunity of performing and hearing a wide range of repertoire and making it possible for all present to profit from the discussion of such matters as interpretation, technique, teaching methods, and practice approaches. On other occasions, the Piano faculty or visiting artists will conduct Master Classes, present lecture-demonstrations, or participate in discussions of topics vital to the piano student. Attendance of all Piano majors is expected. No credit is offered.

Under the direction of

Mr. Rosenbaum and Members of the Department

Chamber Music for Pianists

Students who audition for chamber music will be assigned, on a rotating basis and to the extent that numbers permit, to chamber music groups coached by members of the Chamber Music Faculty or to sonatas and lieder coached at the instrumental or voice lesson.

Piano Ensemble

Whenever possible, students wanting to study four-hand or two-piano literature will be assigned to a member of the Department for regular coaching sessions.

THEORY

Theory 100. Rudiments of Music

A pre-college, non-credit course in basic terminology, notation, and ear training. Not offered every year.

Theory 101, 102. Introduction to Music and Musicianship

Terminology and notation. Basic melodic singing and hearing. Meter, conducting patterns and rhythmic practice. Introduction to tonal composition and analysis. Hearing and keyboard practice. Learning basic harmonic progressions. Relationship of compositional techniques to performance.

4.5 credits per semester

Theory 103, 104. Solfège

A supplementary course in the practice of sight-reading. The material studied is: the first two books of Dannhäuser, Bona's *Rhythmical Articulation*, Dandelot *Manuel Pratique* (treble and bass clefs), aural dictation, sight-reading in two clefs. No auditors permitted. Not offered every year.

Mr. Bernard

2 credits per semester

Theory 201, 202. Tonal Music

Continuation of tonal melodic hearing and sight-singing. Writing, analysis, hearing and keyboard practice of tonal harmony. Continuation of compositional techniques and

techniques of musical analysis (melodic, contrapuntal, harmonic, rhythmic and textural) necessary for the understanding of a musical work. Performance, analysis and composition projects.

4.5 credits per semester

Theory 203, 204. Solfège

A continuation of Theory 103-104. Pre-requisite: Theory 103-104 or permission of the instructor after audition. Material studied will include Dannhäuser Book III, Weber Rhythm Book I, Dandelot (soprano, alto, tenor clefs), Ropartz Book II (five clefs), sight-reading in five clefs, transposition by clefs, reading concert pitch of transposing instruments. No auditors accepted. Not offered every year.

Mr. Bernard

2 credits per semester

Theory 301, 302. Twentieth Century Music

Continuation of tonal chromatic composition as it develops into twentieth century practices. Introduction to new compositional dimensions of tone, melody, harmony, rhythm, timbre and structure in 20th century music. Non-triadic harmony and ear-training. Composition, analysis and performance projects.

4.5 credits per semester

Theory 303, 304. Solfège

A continuation of Theory 203, 204. Pre-requisite: Theory 203, 204 or permission of the instructor, after audition. Material to be studied includes Dandelot mezzo soprano and baryton clefs, Dannhäuser Book IV, Ropartz Book III (seven clefs), Rueff *Intonation and Sight Reading* in seven clefs. No auditors accepted. Not offered every year.

Mr. Bernard

2 credits per semester

Theory 403, 404. Analysis

Practice in and extension of analytical techniques learned in the freshman and sophomore years applied to the music of the eighteenth and nineteenth centuries. This course is designed as an elective to enable undergraduate students to delve into theoretical problems. Not offered every year.

2 credits per semester

Theory 405G, 406G. Instrumentation and Orchestration

The sonoral possibilities and mechanics of instruments, as well as their acoustical basis. Analysis of their orchestral uses. Arranging and writing for various instrumental groupings.

2 credits per semester

Theory 407G, 408G. Eighteenth Century Counterpoint

A study of eighteenth century instrumental style. Composing and analysis of chorale preludes, two and three-part inventions, canons and fugues. Not offered every year.

2 credits per semester

Theory 409G, 410G. Sixteenth Century Counterpoint

A study of sixteenth century vocal style through analysis and composing of music in two and three parts. Not offered every year.

2 credits per semester

Theory 503U, 504U, 505U, 506U. Psychophysical Analysis I and II

The overall aim of Psychophysical Analysis I and II is to move toward a more comprehensive theory: one recognizing scientific concepts of sound and communications and capable of illuminating music of diverse periods and cultures, including the present.

The two courses are offered in alternate years; students may elect one or both, and in any order. See individual descriptions below.

Theory 503U, 504U. Psychophysical Analysis I: Extended Parameters

Music of diverse periods and cultures, and concepts from the psychophysical analysis of sound and time (as well as information theory) will be brought together with an aim of developing appropriate theories of musical space, language and time. The possibilities of these parameters will be considered through constant attention to music and music theories.

Mr. Cogan

2 credits per semester

Theory 505U, 506U. Psychophysical Analysis II: Tone-color Theory

Psychophysical concepts of tone-color are used as the starting point for the exploration of tone-color as a compositional parameter, and as a basis of tone-color theory. Music considered includes European and American composition from Berlioz to the present, as well as some music of other cultures. The relationship of tone-color to other parameters, and its fundamental structural role in certain music, are both examined.

Mr. Cogan

2 credits per semester

Theory 507U, 508U. Schenker's Theories of Music I

An intensive course in analytic thought of the eminent Austrian theorist. Analysis of Baroque, classical and romantic works according to Schenker's principles.

Mr. Oster

2 credits per semester

Theory 509U, 510U. Schenker's Theories of Music II

A continuation of Theory 507U, 508U. Detailed analysis of extended and more difficult compositions of the tonal period, from Bach and Handel to Brahms, with emphasis on fugues of Bach and symphonic movements of Beethoven and other composers of the classical period. Prerequisite: Theory 507U, 508U or permission of the instructor.

Mr. Oster

2 credits per semester

Theory 515U, 516U. The Lieder of Schubert

Study will center on the relation between text and music in the lieder tradition of Schubert. Discussion of text will be correlated with thorough music analysis. Some emphasis on performance.

Mr. Oster

2 credits per semester

Theory 517U, 518U. Interpretive Analysis

Analysis for performers. The student is introduced to important concepts of rhythmic, linear, harmonic and structural analysis. The performance implications of analytic conclusions are intensively studied and applied. Music of many periods is examined, and the student will analyze works from his own area of specialization.

2 credits per semester

Theory 521, 522. Score and Sound

A fundamental study for performers of the relationship between the musical score and its ultimate realization as sound. The aim is to lead performers to a more knowledgeable, intelligent reading of the scores they encounter. Essential elements of such reading are the notational system, the nature and possibilities of musical sound itself, and musical works understood as expressive structural, stylistic formations.

2 credits per semester

Theory 525, 526. Music Since 1945

A faculty team will lead an exploration of musical creation since World War II. Each faculty member will lead the seminar for approximately six weeks, into the work of one or more

composers of special significance. Each student will make a presentation (performance, research, analysis or a combination of the three) prepared under the supervision of one of the faculty team.

2 credits per semester

THIRD STREAM

Third Stream: music that knows few barriers of style and seeks to distill through improvisation the best of all traditions, including ethnic and the avant-garde.

Third Stream 101, 102. Fundamentals of Aural Training

A practical aural training course in hearing melodies and bass lines of specific pieces and reproducing these on the students' particular instruments. During the second semester the harmonic implications of these pieces will be discussed and utilized in improvisation. The repertoire of Billie Holliday, Mikis Theodorakis and Duke Ellington will serve as a basis. Tape recorder required.

Mr. Blake

2 credits per semester

Third Stream 201, 202. Byways and Backwaters of the 20th Century

Emphasis will be on increasing the student's aural awareness by listening to a variety of 20th century music upon which the student may draw as a basis for future improvisation. Listening experiences will include Afro-American music, improvisation of gospel music, Mediterranean folk music, and the music of such prime innovators as Thelonious Monk, Charles Ives, and Giovanna Marini.

Mr. Blake

2 credits per semester

Third Stream 301, 302. Development of Personal Style

Concentration will be on the assimilation of the various musical colors that the student has been exposed to. The student will then investigate the roots of his own individual culture and edit these with his more recent musical techniques into a distinctive and organized style.

Mr. Blake

2 credits per semester

Third Stream 401, 402. Third Stream Seminar

Analysis of recomposition. The study and techniques of performance, both solo and group. Program and recital preparation.

Mr. Blake

2 credits per semester

Third Stream 403G, 404G. Improvisation for Non-Majors

The student will be exposed to the jazz idiom through theoretical study, analysis, performance, and a great deal of listening. Theoretical material will be assigned, and compositions and arrangements for available instrumentation will be encouraged. The popular song from Ellington to Jobim will be analyzed; aural experiences will include Thelonious Monk, Bubber Miley, Archie Shepp, Chris Connor and Princess Stewart.

Mr. Blake

2 credits per semester

VOICE

Voice 101, 102; 201, 202. Voice Class

A course to acquaint non-Voice majors with the basic principles of voice production. Much attention is given to the problems of the teacher of vocal music, at both the elementary and secondary school levels. Students gain a knowledge of the voice and learn to evaluate vocal sound, especially good choral tone.

1 credit per semester

Voice 401G, 402G. Diction for Singers

A course designed to acquaint the voice student with techniques of enunciation and projection, as well as accurate pronunciation in Italian, French and German. A comparison of sung and spoken languages, including a study of phonetics and the International Phonetic Alphabet.

Mr. Moriarty

2 credits per semester

Voice 403G, 404G. Vocal Techniques and Repertory

A study of the development of the vocal art from Monteverdi to the present day. Members of the class prepare representative works by the major song composers. Attention is given to study methods, textual and musical analysis and the basic recital techniques of communication and projection.

Mr. Moriarty and Mr. Rogers

2 credits per semester

Voice 405G, 406G. Voice Pedagogy

An examination of teaching philosophies and methods pertinent to vocal pedagogy from ancient times to the present, including the 18th century Bel Canto tradition — through discussion, lecture interview, demonstration, reading and observation.

Mr. Pearson

2 credits per semester

Voice 501. Advanced English Diction

Pre-requisite: Voice 401G, 402G. Not offered every year.

Mr. Bogue

2 credits

Voice 502. Advanced German Diction

Pre-requisite: Voice 401G, 402G. Not offered every year.

2 credits

Voice 503. Advanced Italian Diction

Pre-requisite: Voice 401G, 402G. Not offered every year.

2 credits

Voice 504. Advanced French Diction

Pre-requisite: Voice 401G, 402G. Not offered every year.

Mr. Moriarty

2 credits

Voice 506. The Popular Styles

Continued English diction with a survey of the history and performance practice of the popular styles including Gilbert & Sullivan, the Victorian Ballad light opera and musical comedy. Prerequisite: Voice 501

Mr. Bogue

2 credits

Voice 507, 508; 607, 608. Advanced Voice Class

Advanced course for graduate non-Voice majors; primarily intended for graduate choral conductors. Enrollment limited. Class lecture, discussion, illustration, vocalization, and individual attention.

2 credits per semester

Voice 509, 510; 609, 610. Eleanor Steber Seminar

A Master Class given by Miss Steber covering opera and lieder in alternate years. Auditions for admission to be held in September.

Miss Steber

2 credits per semester

HUMANITIES

Humanities 101, 102. An Introduction to Major Modern Systems of Analytical Thought
Seminal works from the intellectual history of our civilization will be the subjects of guided class discussion and student papers.

3 credits per semester

Humanities 103, 104. English Composition

Specially organized for those with problems in expository writing.

3 credits per semester

Humanities 105, 106. English as a Foreign Language

A conversation class which stresses understanding and application of various English structures. The goal is to move from patterned to free expression. For those who have a background in academic English, this class provides a transition from speaking in a literary style to a natural, conversational one. May be required of foreign students at the discretion of the Dean. Not offered every year.

3 credits per semester

Humanities 201, 202. The Major Traditions in Western Literature

An approach to classic works from the history of Western civilization: close reading of the works themselves; examination of the works' relation to their socio-cultural contexts; and delineation of major continuous traditions in the literature (e.g., theories of the nature of man, the nature of heroism, the nature of justice).

3 credits per semester

Humanities 301, 302. Pre-Twentieth Century Societies

Problems in the comparative study of primitive, classical, medieval, Renaissance, and early modern societies. Not offered every year.

3 credits per semester

Humanities 303, 304. Power and Human Culture

The problems of power and human freedom examined in such works as *Moby Dick*, *Thus Spake Zarathustra*, *The Grand Inquisitor*, *Totem and Taboo*, *The Communist Manifesto*, *Crowds and Power*. Biographical studies of political leaders in selected historical periods will be emphasized in the second semester.

Mr. Nagin

3 credits per semester

Humanities 305, 306. 19th Century Novel

Problems of consciousness in the 19th century novel.

Miss Rockefeller

3 credits per semester

Humanities 307, 308. Greek Literature

The study of Greek Literature from Homer to Aristophanes. The works to be considered include *The Iliad*, the Lyric Poets, Pindar, Herodotus, Thucydides, Hesiod, Aeschylus, Sophocles, Euripides and Aristophanes.

Mr. Sagan

3 credits per semester

Humanities 401G, 402G. The Nature of Culture

Through reading and class discussion this course deals with primitive cultures, the role of magic, cultural development, social aggression, symbolic form and art.

Mr. Sagan

3 credits per semester

Humanities 403G, 404G. Poets of the English Language

A study of English lyric and narrative poetry from the Middle Ages through the nineteenth century including Chaucer, Spenser, Donne, Milton, Pope, Blake, Keats and others.

Mr. Moore

3 credits per semester

Humanities 405G, 406G. Theatre and Modern Drama

A course designed to acquaint the student with aspects of drama and acting as applied to the modern theatre. The course will meet in the cafeteria in the evening to facilitate group discussions and workshops.

Mr. Nagin

3 credits per semester

Humanities 407G, 408G. Contemporary European Literature in English Translation

This course is designed to survey significant contemporary European philosophical and literary thought, as shown in the writings of Sartre, Camus, Solzhenitsyn, Pasternak, Brecht, Hesse, Pirandello, Dürrenmatt, etc.

Mrs. March

3 credits per semester

Humanities 409G, 410G. Independent Study

For advanced students who wish to and are prepared to undertake an extended inquiry into a sharply defined area of study. By permission of the Department Chairman only.

3 credits per semester

Humanities 501U, 502U. Modern Poetry

A study of the works of William Butler Yeats, T.S. Eliot, Gerard Manley Hopkins, W.H. Auden and others.

Mr. Moore

3 credits per semester

FRENCH***French 101, 102. Elementary French****

A course designed to give the beginning student an oral command of French with a basic vocabulary and some grammar. This will be achieved by three hours of class weekly plus at least one hour of laboratory.

Mrs. Harris

3 credits per semester

French 201, 202. Intermediate French

This course will be orally oriented, with a greater emphasis on grammar and written work.

Mrs. Harris

3 credits per semester

French 301G, 302G. Readings in French Literature

Survey of French Literature from the *Chanson de Roland* to the so-called "Nouvelle vague" of the 1960's. Major texts will be studied as representative of the various stages of French civilization. Class participation welcomed and encouraged. Not offered every year.

Mrs. March

3 credits per semester

French 401G, 402G. Readings in French Literature of the Twentieth Century

A close examination of some of the major novelists, playwrights and poets from 1900 to the present. Great stress will be placed on class participation. Conducted largely in French. Not offered every year.

Mrs. March

3 credits per semester

GERMAN***German 101, 102. Introduction to Spoken German I****

This course is designed to develop all four language skills: speaking, listening, writing and

*A \$15 language laboratory fee, not refundable after the first two weeks of school, is charged to all language students.

**Credit in first year language course will not be given until a full year of study has been successfully completed.

reading. Language laboratory work is required to develop oral facility. Stress on grammar provides the framework for reading and writing.

Mrs. Reutlinger

3 credits per semester

German 201, 202. Introduction to Spoken German II

A continuation of German 101, 102. Readings will include a biography of Mozart and stories of Bertold Brecht, Franz Kafka, Kusenberg and others.

Mrs. Reutlinger

3 credits per semester

German 301, 302. The 19th Century German Novella

The course is an introduction to literary interpretation and to the 19th century movements of Romanticism, Poetic Realism, Realism II and Naturalism. An attempt will be made to restate the text in German as much as possible rather than to translate into English.

Not offered every year.

Mrs. Reutlinger

3 credits per semester

German 401, 402. Introduction to German Literary Periods

A survey of the German literary periods, including some historical background, through the intensive study of poetry. The periods include the Baroque, Enlightenment, Storm and Stress, Classical and Romantic. Not offered every year.

Mrs. Reutlinger

3 credits per semester

German 403, 404. Das Theater als Moralische Anstalt

Readings of plays by Lessing, Schiller, Büchner, Kaiser and Brecht with emphasis on developing the moral concepts underlying the decisions of the tragic characters and inquiry into resulting consequences. Not offered every year.

Mrs. Reutlinger

3 credits per semester

ITALIAN*

Italian 101, 102. Elementary Italian**

This course for beginners combines very intensive work in oral expression with a study of elementary grammar and introductory readings. One hour drill in the language laboratory is required of all students.

Mrs. Yona

3 credits per semester

Italian 201, 202. Intermediate Italian

The aim of this class, a continuation of Italian 101, 102, is to increase the student's active command of the language through the reading of selected modern prose, through oral reports, and through grammar review and composition.

Mrs. Yona

3 credits per semester

Italian 301G, 302G. Twentieth Century Literature

Readings in twentieth century literature with discussion and emphasis on oral expression. From Pirandello to Pasolini. Not offered every year.

Mrs. Yona

3 credits per semester

Italian 401G, 402G. Dante's Inferno

A course on Dante's *Inferno*, with emphasis on the literary, poetic and aesthetic values. Not offered every year.

Mrs. Yona

3 credits per semester

*A \$15 language laboratory fee, not refundable after the first two weeks of school, is charged to all language students.

**Credit in first year language course will not be given until a full year of study has been successfully completed.

FACULTY BIOGRAPHIES

Frank Abrahams B.M.E. *cum laude* (Temple University), M.M. with honors (NEC). Choral conducting with Robert Page and Lorna Cooke de Varon. Additional study with Robert Shaw, Roger Wagner, Iva Dee Haitt. Faculty of Temple University Workshop for Gifted Pianist and Vocalist, 1973. Director of Choral Activities, Malden (Mass.) High School; Conductor, Malden Community Chorus. Phi Mu Alpha Sinfonia Fraternity. Performances with Duke Ellington. *Music Education*.

Joseph Allard Attended NEC; bass clarinet with NBC Symphony Orchestra under Arturo Toscanini; principal clarinet with Bell Telephone shows; solo saxophone with New York Philharmonic; recordings with RCA Symphony Orchestra under Stokowski; teaching at Juilliard since 1956. *Clarinet, Saxophone*.

Katja Andy Piano, Hochschule für Musik, Cologne, theory and composition with Wilhelm Mahler; soloist in European tour and member of Edwin Fischer's Chamber Orchestra, principal assistant to Fischer's master classes in Berlin and Lucerne; studies, Sorbonne; attended Cortot's master classes in Paris; former chairman of piano department DePaul University; member of competition juries including International Music Competition in Munich; extensive concert schedule in recital and as soloist here and abroad. *Piano*.

Carl Atkins B.M. in Saxophone and Woodwinds (University of Indiana). Saxophone with Roger Pemberton and Eugene Rousseau. Clarinet with Harlow Hopkins. Flute with James Pellerite and Harry Houdeshel. Oboe with Jerry Sirucek. Bassoon with Leonard Sharrow. Jazz with David Baker. Toured for State Department with University of Indiana Jazz Band in Southeast Asia, 1965. Former member, American National Opera Company. Performances with Boston Symphony Children's Concerts Orchestra and Boston Philharmonia. Recordings and performances with various jazz artists. Solo saxophone recitals. *Afro-American Music; Woodwinds*.

Bernard Barbeau B.M. with honors, M.M. (NEC), two summers at Aspen Festival Music School in Aspen, Colorado. Voice with William L. Whitney, Martial Singher, and Theodore Harrison. Repertoire with Fritz Lehmann and Felix Wolfes. Opera with Boris Goldovsky. Pi Kappa Lambda. Performed as soloist at Gardner Museum and with the Boston Pops, and in opera under Boris Goldovsky and Leonard Bernstein. Member of National Association of Teachers of Singing. *Voice*.

David Bartholomew B.M. (North Texas State University); M.M. in piano (NEC); graduate work (NEC) in opera stage direction with Thomas Philips; Frank Huntington Beebe Scholarship, 1969; head of Opera Department, Boston Conservatory; guest director, NEC production of *The Rake's Progress*; produced *Don Giovanni* for Harvard Arts Festival; *Hansel and Gretel* for San Francisco

Opera, Western Opera Theater; *Marriage of Figaro* for Leverett House Opera Society, Harvard; *The Consul* and *Il Matrimonio Segreto*, Boston Conservatory; *The Little Sweep*, Adventures in Music, Music Unlimited. *Cosi fan tutte*, Associate Artists Opera Co.; teaching faculty at Wolf Trap Foundation for the Performing Arts, Vienna, Virginia. *Chairman, Opera Department.*

Frank L. Battisti B.S., M.S. (Ithaca College). Conductor of Wind Ensemble, Concert Band, and Assistant Professor in the Wind Instrument Dept., Baldwin-Wallace College Conservatory of Music, 1967-69. Teacher of Instrumental Music at Ithaca High School, 1953-67. Chairman, Music Dept., Ithaca City School District, 1961-67. Director of Bands at Ithaca High School, 1955-67. Guest conductor of All-State Wind Ensembles and Bands in New York State, Massachusetts, Connecticut, Rhode Island, Vermont, New Hampshire, New Jersey, West Virginia, Ohio, Iowa, Wisconsin, etc. Articles on Wind Ensemble, Music Education, Wind Literature published in many national publications and journals. Founded National Wind Ensemble Conference at New England Conservatory in 1970. Organized and conducts the Massachusetts Youth Wind Ensemble and made two tours of Europe with this ensemble in 1971 and 1973. Has held many national offices in various wind ensemble/band organizations. *Conductor, Wind Ensemble; Chairman, Music Education.*

Sydney Beck Former faculty member, Mannes College of Music (1950-68). Former Editor of Music Publications and head of Rare Book and Manuscript Collections, New York Public Library. Founder and curator of Contemporary Music and programs of rarely-heard music for New York Public Library. Organizer and director of Consort Players (Library of Congress performance; White House performance, 1963). Author of numerous books, articles, reviews. Member of American Musicological Society, Music Library Assn., International Assn. of Music Libraries, Galpin Society, Viola da Gamba Society, The Bohemians. Columbia Records. *Director of Libraries; Viola and Chamber Music; History and Literature of Music.*

Albert Yves Bernard LL.B. (Faculty of Law, Paris University), Diploma with medal in solfège, Diploma with first prize in viola (Paris Conservatory). Viola with Maurice Vieux. Chamber music with Lucien Capet and M. Tournemire. History of music with M. Emmanuel. Former member, Paris Opera Orchestra, Concerts Colonne, Oberdorffer String Quarter (Paris), Chardon String Quartet (Boston). First viola Esplanade Orchestra (Boston), 1929-54. Former member, Boston Symphony. Faculty, Berkshire Music Center. Officer d'Academie for the distinguished service to music. *Viola; Theoretical Studies.*

Ran Blake B.A. (Bard College). School of Jazz, Lenox, Mass. (summers 1957-60). Composition and improvisation with Ray Cassarino, Willis Lawrence James, Oscar Peterson, Mary Lou Williams, Bill Russo, Mal Waldron, Gunther Schuller. Founder of Ran Blake Record Library, housed at NEC. Former music critic for New York State publications. Articles for *Downbeat*, *Grove's Dictionary*. Recordings. Concerts on East Coast and in Europe, solo with Ran Blake Quintet. Faculty, NEC Extension Division. *Chairman, Third Stream; Improvisation and Composition.*

Laurence C. Bogue B.A. (University of Wisconsin), M.S. (Juilliard School of Music). Voice with Carlo Tagliabue, Lina Pagliughi, Mack Harrell, John Anello, Richard de Young. Operatic acting with Hans Wolmut. Former faculty, State University of New York, U. Buffalo, American Academy of Vocal and Dramatic Arts (New York City), private teaching in Japan. Performances with Marlboro, Bach, and Stravinsky Festivals. Soloist with major orchestras including the New York Philharmonic. TV appearances. Recordings for Columbia Artists Management. *Voice*.

Robert Brink (NEC; Harvard). Violin with Jacques Malkin and Albert Spalding; Violin faculty and co-ordinator of Chamber Music, B.U. School of Fine and Applied Arts, 1954-59. Member, Brink-Pinkham Violin and Harpsichord Duo, Hamden Trio; Concertmaster and Associate Music Director, Cambridge Festival Chamber Orchestra; Concertmaster of Boston Philharmonia and President, Board of Trustees, Boston Philharmonic Society; concert tours of US, Canada, Europe; appearances on National Educational TV and radio (CBS and CBC in Canada); recordings distributed in US and abroad. *Violin*.

Fred Buda (B.M., Boston University). Principal percussionist and timpanist, Boston Philharmonia, Boston Ballet, Boston Opera Company; percussionist, Boston Pops Orchestra; staff percussionist, WGBH-TV. Performances under most major conductors. Recordings with RCA, Kapp-Polydor, Deutsch-Grammaphone, Columbia. *Percussion*.

Jaki Byard Piano with Grace Johnson Brown (at age 8); studied harmony with J. Wilson in high school; Army Band, trumpet and trombone; studied Schillinger System after the Army; Piano performances with Earl Bosic, Ray Pery, Danny Potter, Charlie Mariano, Herb Pomeroy; 12 recordings on Prestige Records; 3 recordings in France; 1 recording in Japan; 16 LP's on the market; taught privately for 30 years; joined NEC faculty in 1970, former acting chairman of Jazz Dept.; Recordings: *Freedom Together!*, & *Strings, The Jaki Byard Experience*. *Afro-American Music*.

Robert Ceely B.M. (NEC), M.A. (Mills College), Tanglewood summer, 1955; Princeton University Graduate School, 1957-59; Darmstadt summers, 1962, 1964. Seminar in electronic music at R.A. Moog Company, summer, 1965; Milano Electronic Music Studio as guest of Italian Government, 1963-64. Composition with Francis Judd Cooke, Darius Milhaud, Leon Kirchner, Roger Sessions, Milton Babbitt. Teaching assistant, Mills College, Princeton University. Faculty, Naval School of Music, the Lawrenceville School, Robert College, Istanbul. Director of the Boston Experimental Electronic Music Projects (BEEP). Member, Audio Engineering Society. Compositions include works for large and small instrumental groups as well as for magnetic tape, performed in Europe as well as in U.S. *Composition; Theoretical Studies*.

Nancy Cirillo Associate Professor of Music in Performance, Wheaton College; Recipient, Naumberg Award; solo recitals Town Hall, Carnegie Recital Hall; tours with Music from Marlboro, The Manhattan Trio, The New Art Trio; former faculty Brandeis; performs with Boston Musica Viva; has recorded with CRI; member, The Wheaton Trio. *Violin*.

Susan Fisher Clickner B.M. (Indiana University), Diploma (Curtis Institute of Music). Voice with Anna Kaskas, Martial Singher. Lieder with Leo Rosenal. Opera with Herbert Graf. Full scholarships at Indiana and Curtis. Winner of Young Artist's Auditions of the Philadelphia Orchestra, winner of Fellowship at Tanglewood. Role in television premiere of Ned Rorem's opera *A Childhood Miracle*. Numerous appearances in opera, oratorio, recital, orchestra, including appearances with the Buffalo Philharmonic, Philadelphia Orchestra, Boston Symphony, and Philadelphia Lyric Opera Company. Member of National Association of Teachers of Singing. Faculty member at Clark University. *Voice*.

John Coffey Diploma, (Curtis Institute); studied with Stanislav Gallo, Joannes Rocht, Gardel Simons, Edward Gerhard; former member Philadelphia Opera Company Orchestra, Radio City Music Hall Orchestra, Cleveland Orchestra, Boston Symphony; played under Toscanini in Teatro Colon Orchestra, Buenos Aires; formerly head of brass department, Baldwin Wallace College; soloist, Boston Pops. *Trombone*.

Robert Cogan B.M. and M.M. (University of Michigan); MFA (Princeton); Phi Beta Kappa; studied with Ross Lee Finney, Nadia Boulanger, Aaron Copland, Roger Sessions, Philipp Jarnach; Young Composer's Radio Award 1952; Fulbright Scholarship 1952-53; Chopin Scholarship 1954; German Government Grant 1958-60; Guggenheim Fellowship 1968-69; works performed by Cleveland Orchestra, Hamburg Radio Orchestra, RIAS Orchestra of Berlin, League of Composers, Rothschild Foundation; critical writing published in North and South America; lecturer for US Information Agency; member Board of Directors, US section, International Society for Contemporary Music 1964-68. *Chairman, Graduate Theoretical Studies; Composition*.

Andre Come Trumpet with Marcel LaFosse; member, US Air Force Band, Baltimore Symphony Orchestra, Boston Symphony Orchestra since 1957. *Trumpet*.

Silvio Coscia Superior Diplomas (Giuseppe Verdi Conservatory, Milan). Former youngest member (French horn) New York Metropolitan Opera Association Orchestra (1929-1964), retired with honors from the Board of Directors and Management. Former founding member, Buffalo Symphony, New York City Center Symphony, (Bernstein, Stokowsky). Former member, Creatore and Goldman Bands. Recipient Silver Medal for Cultural Merit, Italian Ministry of Foreign Affairs. Composer. Awards member ASCAP. Voice consultant, New York Choral Alliance Union. Voice teacher of Fernandi, Campora, Valdengo, Calvin Marsh, also various members of Metropolitan Opera Chorus and also of many other celebrities. Author of "Yesterday and Today Bel Canto" and "Operative Italian Diction and Articulation Applied to Singing." Knighted (C.M.) by Italian government. *Voice*.

Victor Dal Pozzall B.M.Ed., M.M.Ed. (NEC); piano with Bela Nagy, Miklos Schwalb. Lecturer at Massachusetts Music Educators Association Conference, 1968. Music Supervisor, Nahant, Massachusetts Public Schools. *Music Education*.

Lyle Davidson B.M., M.M. (NEC); student of Luise Vosgerchian, Daniel Pinkham, Francis Judd Cooke, Arthur Berger; teaching fellow Brandeis; works performed in Boston, Turino, Italy and Athens. *Theoretical Studies.*

Terry Decima B.M. (Oberlin), M.M. (NEC). Certificate (Akademie Mozarteum). Martha Baird Rockefeller Grant for Opera Study. Former faculty Boston Commonwealth School, Allegheny Music Festival, Berkshire Music Center. Organist, First Parish, Weston, Mass. Accompanist for many singers and instrumentalists in recitals at the Gardner Museum and in Boston area; Mozarteum, Salzburg, Austria. *Opera.*

Lorna Cooke de Varon A.B. (Wellesley College), A.M. (Radcliffe College). Voice with Olga Averino, Irene Wilson, Conrad Bos. Piano with David Barnett, Edyth G. Waxberg. Organ with Carl Weinrich. Conducting with G. Wallace Woodworth and Robert Shaw. Composition with A.T. Davison, Walter Piston, Nadia Boulanger. Assistant conductor, Radcliffe Choral Society and Harvard-Radcliffe Choir. Conductor, Bryn Mawr College Choir and Assistant Professor of Music, 1943-47. Faculty, Berkshire Music Center, 1952-66. Guest conductor of eastern high school, preparatory school, and college choral festivals. Holds Medal for Distinguished Achievement from the City of Boston and also from the Radcliffe Graduate Society. Conducted the NEC Chorus on State Department sponsored tours of Europe and the U.S.S.R. *Conductor of Concert Choir, Chamber Singers; Choral Conducting.*

Ray De Voll Tenor soloist, New York Pro Musica since 1962; soloist Bethlehem Bach Festival; Bach Festival, Winterpark, Florida; concert and oratorio appearances throughout the East; recordings with Decca and Columbia. *Voice.*

Robert DiDomenica B.S. (New York University). Composition with Wallingford Reigger and Josef Schmidt. Flute with Harold Bennett. Performed with Metropolitan Opera, New York City Center Opera, Symphony of the Air, New York Philharmonic, Columbia Symphony, Bach Aria Group, Modern Jazz Quartet. Soloist: Music in Our Time, Composer's Forum, Twentieth Century Innovation Series. Recordings, R.C.A., Columbia, Colpix, M.G.M., Atlantic, and Deutsche Grammophon. Compositions performed at numerous recitals and festivals, including Berkshire Music Festival, 1971 Festival of Contemporary Arts, 1971 Festival of NEC Composers. Symphony performed by the Baltimore Symphony Orchestra under a Rockefeller Foundation grant. Recipient of a Guggenheim Fellowship, 1972-73. Music published by Edward B. Marks, Edition Musicus and MJQ Music. *Associate Dean; Theoretical Studies.*

George Edwards B.M. (Oberlin); M.F.A. (Princeton); composition with Richard Hoffman, Earl Kim, Milton Babbitt; awarded the Koussevitsky Composition Prize at Tanglewood, 1967. *Theoretical Studies.*

Frank Epstein B.M. Music Education and Percussion Performance (University of Southern California). M.M. (NEC). Percussion and Assistant Tympani, San Antonio Symphony, 1965-67. Percussion, Boston Symphony since 1968. Founding member of Collage, contemporary music ensemble of the Boston Symphony Orchestra. Faculty, NEC Extension Division. *Music Education; Chamber Music; Percussion.*

Jules Eskin Curtis Institute; former member, Dallas Symphony, New York City Center Opera and Ballet Orchestra; former principal cellist, Cleveland Orchestra; member, Casals Festival Orchestra, Puerto Rico; principal cellist, Boston Symphony Orchestra; member, Boston Symphony String Quartet. *Violoncello*.

Thomas G. Everett B.M., M.M. (Ithaca College). Trombone with Emory Remington and Roger Smith. Recitalist and freelance bass trombonist with Portland Symphony, Boston Ballet, Boston Philharmonia, Cambridge Festival Orchestra and Boston Pops. Member, Boston Trombone Ensemble. Former faculty, Ithaca Public Schools (1966-67), Batavia City Schools, New York (1967-71), Phillips Academy in Andover (1971), and Harvard University (1971-74). Trombone faculty of the National Trombone Workshop in Nashville, (1972 and 73). Founder-President, International Trombone Association. Associate Editor of *Brass World* and *The Composer* magazines. Author of *An Annotated Guide to Bass Trombone Literature*. Jazz Ensemble Chairman for College Band Directors National Association, (1973-74). Assistant Conductor, Massachusetts Youth Wind Ensemble. *Music Education*.

Grace Feldman B.A. (Brooklyn College), M.Mus. (Yale University School of Music). Solo performances at Town Hall, Carnegie Recital Hall, Boston University, and elsewhere on tour. Lecture-demonstrations for educational television. Faculty, Wellesley College, 1966-69, Director of Viol Studies of the Boston Museum of Fine Arts, 1964-69. Has performed with New York Pro Musica, Manhattan Consort, Boston Camerata, Clarion Concerts. Member of New York Trio de Camera and New York Consort of Viols. Director of Ensemble Department at Neighborhood Music School, New Haven. Director, New England Consort of Viols. Recordings of Early Music. *Performance of Early Music*.

John Felice B.M. (University of Toronto), M.M. (NEC). University Settlement House, 1961-63, National Ballet School, 1963-66, Opera Assistant, NEC, 1966-67, Theory Assistant, NEC, 1966-68, SAI Composition Prize, 1968. Faculty, Preparatory Dept. and Extension Division, 1966. Compositions performed in Boston, Washington, San Francisco, and Canada. *Theoretical Studies*.

Burton Fine B.A. (U. Penn.); Ph.D. (Illinois Institute of Technology); Curtis Institute; Principal viola, Boston Symphony Orchestra. *Viola*.

Everett Firth B.M., honors with distinction (NEC), Juilliard School of Music. Timpani and percussion with Saul Goodman, Roman Szulc, George Stone, Lawrence White. Chamber music concert appearances throughout New England. Faculty, Berkshire Music Center, since 1953. Member, Boston Opera Group Orchestra. Solo timpanist and head of percussion section, Boston Symphony Orchestra, Boston Pops Orchestra. Member, Boston Symphony Chamber Players. *Timpani and Percussion*.

Michael Louis Friedmann B.A. *cum laude* (Brandeis University, 1967). M.A. in music composition (Harvard University, 1969). Doctoral candidate in music composition, Harvard University. Currently working on *Two*, cycle for two

voices and chamber ensemble, as doctoral dissertation. Music critic. Piano recitals. Teaching fellow, Harvard University. Piano faculty, Phillips Exeter Academy. *Theoretical Studies*.

Armando Ghitalia B.M. (Juilliard); studied at Illinois Wesleyan University and NYU; trumpet with William Vacchiano; positions with New York City Center Opera and Ballet, Houston Symphony, Paul Lavalle's Band of America; joined Boston Symphony Orchestra 1951, presently principal trumpet; faculty, Boston University and Berkshire Music Center. *Trumpet*.

William M. Gibson Artist's Diploma (Curtis Institute of Music). Principal trombone, Boston Symphony Orchestra. Formerly with Pittsburgh Symphony and Philadelphia Orchestras, New York City Center Ballet and Symphony. Faculty, Berkshire Music Center (Tanglewood). Member Boston Symphony Chamber Players. *Trombone*.

Fernand Gillet Paris Conservatory, oboe First Prize, solfeggio First Medal; solo oboe with Paris Opera, Concerti Lamoureuse Paris, Boston Symphony Orchestra; Oboe Master Class, Montreal Conservatory 1946-1953; Honorary Doctor of Music (NEC) 1969; Honorary Doctor of Music (Eastman School) 1973. *Oboe*.

Gerard J. Goguen B.M. (NEC); trumpet with Georges Mager; principal trumpet Central Florida Symphony; member, Boston Symphony Orchestra since 1952. *Trumpet*.

Peter Hadcock B.M. (Eastman School of Music); clarinet with Hasty; former faculty, State University of New York at Buffalo; Community Music School, Buffalo; former principal clarinet, Buffalo Philharmonic; Assistant principal clarinet, Boston Symphony Orchestra. *Clarinet*.

David Hagan B.M., M.M. (Peabody Conservatory of Music). Piano with Mieczyslaw Münz, Konrad Wolff. Accompanying with Paul Ulanowsky. Town Hall debut in 1968. Has performed in Baltimore, Washington, Boston, New Haven, and New York. Former faculty member, Peabody Conservatory of Music, College of Notre Dame of Maryland, Dickinson College. *Piano*.

Anna Vaughan Hallmark B.A. Music (Barnard College), M.F.A., (Princeton), PhD in progress (Princeton); piano with Maria Clodes. Former faculty, Vassar College; faculty, M.I.T. Member, International Musicological Society. American Musicological Society and Medieval Academy of America. *Music Literature*.

Lee Sanford Halprin A.B. (Upsala College); A.M. (Columbia); teaching fellow, Harvard, 1953-59; teaching fellow, Tufts, 1960-61. *Chairman, Humanities*.

Thompson Hanks Studied with Richard Burkart (Lamar State College of Technology, Beaumont, Texas), Donald Knaub (Eastman School of Music), and

Arnold Jacobs of the Chicago Symphony. Former member, San Antonio Symphony, Puerto Rico Symphony, Minneapolis Symphony. Member, New York Brass Quintet, New York City Ballet Orchestra, Chautauqua Symphony. Active free-lance in New York, concerts, recordings. *Tuba.*

Donald Harris B.M., M.M. (University of Michigan); studied with Ross Lee Finney, Max Deutsch, Paul Wilkinson; recipient of Fulbright Scholarship, Guggenheim Fellowship, Prince Rainier of Monaco Composition Prize, Louisville Orchestra Award; compositions performed by the two principal orchestras of the French radio, the Strasbourg Orchestra, the Biennale de Paris, and the BBC; compositions performed in many parts of the US including the Seattle Symphony, the Festival of Contemporary American Music at Tanglewood (1965), Boston Musica Viva; Consultant to the United States Information Service in Paris, lecturer and producer of festivals and concerts of American music. *Executive Vice President; History and Literature of Music.*

Nadine Harris B.A. (University of Minnesota). Further studies at L'École de Préparation des Professeurs de Français à l'Étranger (Sorbonne, University of Paris), CREDIF St. Cloud. Has taught at Lycée Pilote de Sèvres, and at the language department of the Faculty of Law, University of Paris. *French.*

Yuko Hayashi Graduate, Conservatory of Music, Tokyo University of Arts, Japan. B.M., M.M., Artist's Diploma, (NEC). Organ with Michio Akimoto, Kohten Okuda, George Faxon, Donald Willing, Anton Heiller. Harpsichord with Margaret Mason, Gustav Leonardt. Former faculty, Ferris Seminary and organist with N.H.K. Symphony Orchestra, Japan. Visiting professor, 1970, guest organist at the first Organ Academy, 1972, International Christian University, Tokyo. Extensive and frequent concert tours, numerous appearances through N.H.K. Radio and Television in Japan since 1966. Concert tours in U.S., Austria, Holland, West Germany. Recordings with Bremen Radio, West German Radio. Director, Musica Sacra, Cambridge, 1972-73. Organist, Old West Church, Boston. *Chairman, Organ.*

John Heiss B.A. in mathematics (Lehigh University), M.F.A. in music (Princeton University); Wilson and Ford Fellowships at Princeton. Composition with Milton Babbitt, Edward T. Cone, Earl Kim, Otto Luening, Darius Milhaud. Flute with James Hosmer, Arthur Lora, Albert Tipton. Former faculty, Columbia University, Barnard College, New England Conservatory Institute at Tanglewood. Publications, compositions, articles on performance techniques on contemporary music and on Stravinsky. Recordings as flutist and conductor. Compositions performed in U.S., Europe, and the Middle East. Principal flutist, Boston Musica Viva. Lectures on contemporary music. Bowdoin College Composition Award, 1971. National Institute of Arts and Letters award for composition and Berkshire Music Center; Fromm Foundation commission, 1973. *Theoretical Studies; Chamber Music; History and Literature of Music.*

Max Hobart University of Southern California. Violin with Vera Barstow, conducting with Ingolf Dahl. Played in the Graduate String Quartet, coaching with Gabor Rejto; in 1956 toured Europe with GSQ and coached with the Quartetto Italiano in Venice. During the same tour he performed with the

Virtuosi di Roma. Before coming to the BSO in 1965, he played in symphony orchestras in New Orleans, Washington D.C., and Cleveland. He has appeared as soloist with the Boston Pops on numerous occasions including TV appearances and recordings on RCA and DGG. Acting Concertmaster of the Boston Pops Orchestra, 1971-72. *Violin*.

Ann Hobson Philadelphia Musical Academy; Cleveland Institute. Harp with Marilyn Costello and Alice Chalifoux. Second Harp, Pittsburgh Symphony; principal harp, Washington National Symphony; associate principal harp, Boston Symphony Orchestra; principal harp, Boston Pops. Participant, Marlboro Music Festival; soloist with Boston Pops and at Tanglewood. Founder and member of New England Harp Trio; member BSO ensemble; Boston Symphony Chamber Players. Recordings with Deutsche Grammophon. *Harp*.

James Hoffmann B.M. with highest honors and Chadwick Medal (NEC), B.M., M.Mus., John Day Jackson and Woods-Chandler Prizes for Composition (Yale University), D.M.A. (University of Illinois). Composition and theory with Francis Judd Cooke, Quincy Porter, Paul Hindemith, Burrill Phillips, and Hubert Kessler. Studies with Boris Blacher and Josef Rufer, Hochschule für Musik, Berlin. Teaching Fellowship and Assistant Instructor, Yale University. Graduate Assistant, University of Illinois. Instructor, Oberlin College, 1959-62; Assistant Professor San Jose State College, 1963-64; Castle Hill, summer 1965-66. *Chairman, Undergraduate Theoretical Studies*.

John A. Holmes B.M. (Eastman School of Music); member, orchestras of Oklahoma City, Kansas City, Buffalo, Washington, St. Louis; soloist, South American Tour of Zimblet Sinfonietta, 1957; member, Boston Symphony Orchestra since 1946. *Oboe*.

Veronica Jochum Graduate, Staatliche Hochschule für Musik, Munich. Master class in piano, Maria Landes-Hindemith. M.M. (equivalent) with highest honors, concert Artist Diploma. Post-graduate work with Edwin Fisher and Josef Benvenuti (Conservatoire de Paris), 1959. Invited by Rudolf Serkin to study with him in the U.S. Settlement School of Music, Philadelphia, 1959-61. Extensive concertizing throughout North and South America, Europe, and Africa. Soloist with major European and American Orchestras including the Minneapolis and Denver Symphonies, Bamberg Symphony, Berlin Philharmonic, Hamburg and Munich Philharmonics, Bavarian Symphony, Concertgebouw Orchestra of Amsterdam, Hague Philharmonic, Maggio Musicale Orchestra, Florence; RAI-Orchestra, Naples; Mozarteum-Orchestra, Salzburg; Venezuelan Symphony, Caracas. Recordings with DGG, Philips, and NEC-Crest. 1970, guest lecturer in Radcliffe Seminar series, Cambridge, Mass., with 10 lectures/recitals on the works of Beethoven. *Piano*.

John H. Kendrick B.A. in Philosophy, Boston University; M. Divinity, Boston University; M.A. Philosophy, Boston University; Ed.D, Philosophy of Education, Boston University. Director of Continuing Education, Middlesex Community College, Member, Massachusetts Advisory Council on Education,

Advisory Committee on the Study of Adult Part-time Secondary Education in Mass. Former Director, Institute for Urban Living, Northeastern University; Consultant, Model Cities. *Music Education.*

Rudolf Kolisch Violin with Sevcik (Akademie für Musik, Vienna); composition with Arnold Schoenberg; musicology with Guido Adler (University of Vienna); founder, Kolisch String Quartet; first performance of works by Schoenberg, Webern, Berg, Bartok and others; founder, conductor of Chamber Orchestra, New School for Social Research; former faculty, School of Music, University of Wisconsin; leader, Pro Arte Quartet; soloist with major orchestras in England, France, West Germany, Marlboro Festival, chamber music classes in England, Sweden, Austria, West Germany, Israel. *Artist in Residence, Chamber Music.*

Donald Lafferty B.F.A. with honors (U. of Buffalo); M.F.A. (Brandeis); further studies at NEC; theory and analysis with Robert Mols, Allen Sapp, Arthur Berger, Seymour Shifrin, Ernst Oster; piano with Allen Giles, George Zilzer, Irma Wolpe; composition with Arthur Berger, Harold Shapero, Malcolm Peyton; history with Paul Brainard, Leo Treitler; teaching fellow, Brandeis; Instructor, Clark U. *Theoretical Studies.*

Mireille Lagacé Organ with Bernard Lagacé in Montreal and Anton Heiller in Vienna. Prize and medal in the Munich and Geneva International Organ Competitions in 1962, finalist as harpsichordist in 1965, first prize in the Royal Congress of Canadian Organists competition in Montreal in 1959. Extensive recitals in the U.S. and Canada. Recordings for Madrigal and Baroque records and the CBS International Service. Teaches baroque music at Cammac Music Centre and in the Choate Organ/Harpsichord Seminars. *Organ, Harpsichord.*

Eugene Lehner Graduate, Royal Conservatory of Music, Budapest; violin with Jenő Hubay; composition with Zoltán Kodály; former member, Kolisch Quartet and Stradivarius Quartet; member, Boston Symphony Orchestra since 1939; faculty, Berkshire Music Center, Brandeis, Wellesley; fellow, American Academy of Arts and Sciences. *Viola, Chamber Music.*

Laurence Lesser Fulbright Scholarship, study with Gaspar Cassado in Germany. Cello with Gregor Piatigorsky. Mathematics at Harvard. Winner, 1966 Tchaikovsky Competition. Performances with London Philharmonic, BBC and Radio Beromünster in Switzerland; Boston Symphony Orchestra, Buffalo Symphony Orchestra, Lincoln Center Chamber Music Society, Baltimore Symphony Orchestra, Chamber Music Society of Pittsburgh and Pro Musica Society of Detroit. Recordings with RCA, Columbia and Desto. *Cello.*

Theodore Lettvin B.M. (Curtis Institute); piano with Howard Wells, Leon Rosenblum, Rudolf Serkin, Mieczysław Horszowski; winner of American Society of Musicians Contest, Naumberg Award, Michaels Memorial Award, Laureate of the Queen Elizabeth of Belgium Concours; more than 600 concerts since 1952 as a recitalist and with major symphony orchestras in the U.S., Canada, Europe and Africa including eight European tours; Fellow of International Institute of Arts

and Letters; numerous TV appearances on educational and commercial TV; artist in residence at U. of Colorado, 1965; summer artist in residence, New England College in Henniker, N.H.; head of piano department, Cleveland Music School Settlement, 1957-68. *Piano*.

Charles A. Lewis, Jr. B.M. (Peabody Conservatory of Music); M.M. (NEC); studied with Harold Rehoig and Armando Ghitalla; C.D. Jackson Prize at Berkshire Music Center; performed and recorded Bernstein's *Mass*; solo trumpet in Joseph Papp TV and Broadway productions of Shakespeare's *Much Ado About Nothing*; founding member of the Empire Brass Quintet. *Trumpet*.

Joseph Maneri Theory with Joseph Schmidt, student of Alban Berg. Teaches composition privately. Trained in jazz and music of the Middle East as a clarinetist, saxophonist, and pianist. Compositions include a Piano Concerto commissioned by Eric Leinsdorf. Composition for *Woodwinds, Brass, and Percussion* performed at Tanglewood. *String Quartet*, three piano pieces, *Trio* performed at Carnegie Hall. Latest composition, *Ephphata*, in quarter tones. Former faculty, Brooklyn Conservatory. *Theoretical Studies*.

James Mann B.A., French (Stanford); B.A., Composition (University of Illinois); M.F.A., Composition (Brandeis); taught English two years with Peace Corps in Nepal. Studied composition with Ben Johnston, Thomas Fredrickson, Morgan Powell, Arthur Berger. Flute with Thomas Howell. Teaching fellow, Brandeis. *Theoretical Studies*.

Tamar March A.B. (City University of New York). M.A., Ph.D. (Harvard University). Former faculty, St. Paul's College, Brooklyn College, Harvard University. Faculty of Boston University, College of Liberal Arts. Phi Beta Kappa, Woodrow Wilson Fellow, French Honor Society. *French*.

Leslie Martin Cornish School of Music, Seattle; U. of Washington; American Conservatory, Chicago; faculty, U. of Washington, 1947-57; extensive studio and jazz experience, NBC, Hollywood; Jan Garber, Skinnay Ennis, Ted Weems, Gene Krupa orchestras; principal contrabass, Seattle Symphony Orchestra, 1947-57; Berkshire Music Center 1950; member, Boston Symphony Orchestra since 1957. *Contrabass*.

Donald Martino B.M. (Syracuse); M.F.A. (Princeton); faculty member, Princeton 1957-59, Yale 1959-68; teacher in composition at Berkshire Music Center, summers 1965, 1966, 1969; composer of *Portraits*, *A Secular Cantata* for chorus, soloists and orchestra (1955); *Contemplation for Orchestra: Concerto for Wind Quintet*, *Parisonatina Al'dodecafonia* for 'cello solo; *Concerto for Piano and Orchestra*, *Mosaic for Grand Orchestra*; Fulbright Fellow to Italy 1954-56; National Institute of Arts and Letters fellowship, 1967; Guggenheim Fellow, 1967-68; recipient of the Creative Arts Citation of Brandeis, 1963; member, American Composers Alliance, International Society for Contemporary Music, American Music Center, American Society of University Composers; author of several published articles. *Chairman, Composition*.

Jacob Maxin B.M., M.S. (Juilliard School of Music). Piano with Irma Wolpe, Edward Steuermann, Ilona Kabos; composition with Stefan Wolpe, Roger Sessions, Robert Ward, Vincent Persichetti. Town Hall debut, 1961. Young Artist's Series, 1963. Many concert tours. Summer school faculty, University of Colorado, Brandeis University. Former faculty, Juilliard School of Music. Artist-in-Residence, Sarah Lawrence College. *Piano*.

William Thomas McKinley B.F.A., in composition (Carnegie-Mellon University, 1960); M.M., in composition (Yale University, 1968); M.M.A. and D.M.A. in composition (Yale University, 1969); studies at Tanglewood, 1963. Former faculty, State University of New York at Albany. Faculty member, University of Chicago. Composition with Nikolai Lopatnikoff, Frederick Dorian, Gunther Schuller, Mel Powell, Yehudi Wyner, and Lawrence Moss. Numerous commissions from Chicago Symphony, University of Chicago performing organizations, Paul Zukofsky, and others. Numerous works published. Recordings, concerts as soloist and accompanist. *Composition.*

Robert Mogilnicki B.M. (NEC); M.M. Mus. Ed. (Boston University); Ph.D. (Boston University School of Education); trumpet with the Indianapolis and Pittsburgh Symphony Orchestras; Boston Pops. *Music Education.*

Richard Moore B.A. (Yale University); M.A. (Trinity College); Boston University. Former faculty, Trinity College, Burlington (Vermont). Teaching fellow, Boston University. Fulbright Fellowship, 1958. Author of two books of poems, *A Question of Survival* and *Word from the Hills*. Individual poems have appeared in *The New Yorker*, *Harper's*, *Atlantic Monthly*, *Saturday Review*, and other magazines. Librettist for the opera *Chocorua*, performed at Tanglewood in 1972. Has given many public readings. *Humanities.*

John Moriarty Brandeis University; B.M. with highest honors (NEC). Chadwick Medal (NEC) 1952. Artistic Administrator and Stage Director, Opera Society of Washington, 1960-62. Artistic Administrator and Stage Director, Santa Fe Opera, 1962-65. Stage Director, Oklahoma City Opera 1966-. Conductor, Lake George Opera Festival, 1967-. Conductor and Director of Training for the Wolf Trap Company, 1973. Visiting Stage Director, Boston Conservatory 1963-65. Piano soloist with Boston Pops Orchestra, Radio Eireann Orchestra (Dublin), and in New York, Naples, Rome, Paris. Frank Huntington Beebe Award, 1954. Former faculty, NEC, 1955-61. *Repertory Coaching, Vocal Accompaniment, Diction for Singers.*

Carl P. Nagin B.A., Classical Greek (Boston University); B.A., French Literature (Boston University); Actor with Agassiz Players, Harvard Dramatic Club, Marlboro Players; major roles in dramatic productions; translations of Giraudoux, Sartre, Euripides, Aristophanes performed at Harvard College. *Humanities.*

Thomas E. Newell, Jr. B.M., M.M. (Cincinnati Conservatory of Music). Studied with Mason Jones. Former member, USAF Band in Washington, D.C. (1951-55), St. Louis Symphony (1955-57), Houston Symphony (1957-63), Boston Symphony Orchestra and New England Wind Quintet (1963-72). Former member, Washington Chamber Players, the Houston Woodwinds and the Cincinnati Fine Arts Quintet. Former faculty, Sam Houston State College, Texas Southern University, Stevens College, and Cincinnati Conservatory of Music. *French Horn, Chamber Music.*

Scott Nickrenz Graduate of Curtis Institute of Music. Founding member of the Lenox Quartet. Former member, Contemporary Quartet, Claremont Quartet, and the Vermeer Quartets. Concerts in U.S., Europe, South America, and Africa. Appearances at the Casals and Marlboro Festivals. Former member, Tanglewood Composition Department and Princeton Seminar of Advanced Musical Studies. Former faculty, North Carolina School of the Arts and the University of Northern Illinois. Member, Orpheus Trio. *Viola, Chamber Music.*

Fritz Noack Organ builder (The Noack Organ Co., Inc.); Violin with Fritz Sieben, Organ Building with Rudolf von Beckerath, worked with Klaus Becker, Ahrend & Brunzema, and Charles Fisk. Building organs independently since 1960. Member International Society of Organ Builders Organ Design and Construction. *Organ.*

Ernst Oster Piano with Robert Teichmuller and Georg Bertram. Theory with Oswald Jonas (Schenker approach). Faculty member, Mannes College of Music. Lecturer, contributor to *Journal of Music Theory* and other music periodicals. Recipient of various grants; Senior Fellowship, National Foundation of the Arts and Humanities, 1967-68 for work on unpublished manuscripts of Heinrich Schenker. Visiting professor, Princeton University, Music Department (1968-69). *Theoretical Studies.*

Ernst Panenka Master's Degree (Vienna Academy of Music). Member, Volksooper Orchestra, Vienna, 1926-29. Member, Boston Symphony Orchestra. *Bassoon.*

James Pappoutsakis (NEC) Flute with Georges Laurent. Member of Boston Symphony Orchestra and Principal Flute of Boston Pops Orchestra since 1937. Soloist on several occasions with the Boston Symphony and Boston Pops. Principal flute under Charles Munch during the Boston Symphony tour of Japan, New Zealand, and Austria. Soloist with Boston/Zimbler Sinfonietta on Central and South American tour. Member of Berkshire Woodwind Ensemble. Faculty: Boston University, Longy School of Music, and Boston Conservatory of Music. *Flute.*

Louise Came Pappoutsakis Graduate of National Conservatory (Paris) with prize in harp. Studied with Bernard Zighera and Marcel Tournier. Former member, Boston Symphony Orchestra and Boston Pops. Faculty, Boston Conservatory of Music, Concord Academy, Dana Hall, Wellesley College. President, Boston Chapter of American Harp Society. *Harp.*

Mark Pearson B.A. (Oberlin College), M.A. (Stanford University). Has appeared as bass soloist with the Boston Symphony for three seasons; guest artist with the New York Pro Musica; numerous concert, oratorio, and opera appearances on both coasts, including premieres of music by Daniel Pinkham, Ernst Bloch, Paul Hindemith and Benjamin Britten; recordings on Music Guild, Cambridge Records, and Turnabout Records. *Chairman, Voice.*

Malcolm Peyton B.A., M.A. (Princeton); piano with Edward Steuerman; composition with Roger Sessions, Edward F. Cone, Wolfgang Fortner, Aaron Copland; Woodrow Wilson Fellow, 1955; Fulbright Fellowship 1956; former faculty, Princeton; works performed by Princeton Symphony Orchestra, in Town and Carnegie Halls in New York City. *Theoretical Studies, Composition.*

Daniel Pinkham A.B., M.A. (Harvard). Berkshire Music Center, Longy School of Music. Composition with Walter Piston, Aaron Copland, Arthur Honegger, Samuel Barber, Nadia Boulanger. Organ with E. Power Biggs. Harpsichord with Claude Jean Chiasson, Putnam Aldrich, Wanda Landowska. Choral conducting with G. Wallace Woodworth. Orchestral conducting with Stanley Chapple. Fulbright Fellowship, 1950. Ford Foundation Fellowship, 1962. Fellow, American Academy of Arts and Sciences. Visiting lecturer, Harvard University, 1957-58. Music Director, King's Chapel, Boston. Conductor, Cambridge Festival Orchestra. Harpsichordist, Brink-Pinkham Duo. Frequent appearances with Boston Symphony Orchestra. *Chairman, Performance of Early Music; Composition; History and Literature of Music; Harpsichord.*

Richard Pittman B.M. (Peabody Conservatory of Music); further studies in piano, counterpoint and orchestration with Douglas Allanbrook and in conducting with Laszlo Halasz, Sergiu Celibidache and Wilhelm Bruckner-Ruggeberg; Fulbright Award for study in Germany 1963-65; trombonist with USAF Band 1957-60 and with National Symphony Orchestra 1960-63; music director and conductor of Contemporary Wind Ensemble (Washington, D.C.), the Little Chorus (Washington, D.C.); assistant music director and conductor for chamber concerts for the Institute of Contemporary Arts, Empire State Festival (1961), Opera Society of Washington, D.C.; in Germany, music director and conductor of orchestral and chamber-opera groups in Hamburg 1964-65. Guest conductor of Washington National Symphony, Hamburg Symphony and others; faculty member, Eastman School of Music, 1965-68. Founder, conductor of Boston Musica Viva. *Conductor Repertory Orchestra; Orchestral Conducting.*

Richard E. Plaster B.S., M.S. (Juilliard). Bassoon with Simon Kovar. Faculty, Boston University, Boston Conservatory, Berkshire Music Center. Former member, North Carolina Symphony, Army Field Band, Baltimore Symphony, New York Woodwind Quintet. Member, Boston Symphony Orchestra since 1952. *Contrabassoon.*

Alix Pollack B.A. (University of California at Berkeley), M.M. (NEC). Graduate work in musicology at Brandeis University. Phi Beta Kappa. Piano with Bernard Abramowitsch, Victor Rosenbaum, Aube Tzerko. Theory with Robert Cogan, Ernst Oster. Faculty, NEC Extension Division, Windham School of the Performing Arts and Creative Arts. *Theoretical Studies.*

Stefan Popov Graduated with distinctive honors from the Moscow Conservatory in 1966. 'Cello studies with Rostropovich, Knushevitsky, and Radu Aldvesko. Winner of Moscow Competition (1957), Geneva (1964), Tchaikovsky (1966), Soviet Union Composers Prize, Vienna (1967), and Florence (1969). Extensive concert tours of Soviet Union, Italy, Germany, Hungary, England, Yugoslavia, Belgium, and others. Recordings for London's BBC Radio. *Violoncello.*

Henry Portnoi Graduate, Curtis Institute of Music, in contrabass, studied with Anton Torello; principle bassist, Boston Symphony Orchestra; member, BSO Chamber Players, Boston Sinfonietta; formerly with Indianapolis Symphony (Sevitzky) and Pittsburgh Symphony (Reiner). *Contrabass.*

Ralph Pottle, Jr. B.Mus., B.A. (Southeastern Louisiana College); M.M. (NEC); French horn with W. Valkenier; winner of Fulbright award for study in Vienna; faculty Louisiana State University 1955-57, Boston University 1957-61; member Fine Arts Woodwind Quintet, Boston; member, Boston Symphony Orchestra. *French Horn.*

Irma Wolpe Rademacher Attended Akademie in Berlin; DaCroze Institute in Paris and Geneva; piano with Enesco, Kreutzer and Cortot; taught at the DaCroze Seminar in Berlin affiliated with the Akademie; taught at the Academy in Jerusalem, Settlement School in Philadelphia, Swarthmore College; teacher of Jacob Maxin, Jerry Lowenthal, David Tudor, Russell Sherman; taught summer school in 1971 at the Academy in Jerusalem under joint auspices of New York University and the Academy. Played all first performances of Stefan Wolpe's music. *Piano*.

Wayne Rapier B.M. (Eastman School of Music); studied with Marcel Tabuteau in oboe and ensemble; first oboe with Indianapolis Symphony, U.S. Marine Band and Orchestra, Kansas City, Baltimore, and Robin Hood Dell Orchestras; associate first oboe with Philadelphia Orchestra; professor, Oberlin Conservatory; European tour as soloist with Philadelphia String Quartet and Woodwind Quintet; concerti with Kansas City, Baltimore, Philadelphia Orchestras, also with Melbourne and Sydney Orchestras and New Zealand Orchestra. Member, Boston Symphony. *Oboe, English Horn*.

Barbara Anne Reutlinger Teacher's College, Hofheim/Taunus, Germany; University of Frankfurt; B.A. Boston University; M.A. Harvard; Phi Beta Kappa; Delta Phi Alpha (German Honorary Society); Trustee and Officer of the Corporation of Language Research, Inc., at Harvard; Teaching Fellow, Harvard University (1969). *German*.

William Rhein B.S. *cum laude* (Juilliard School of Music). Contrabass with Samuel Levitan, Frederick Zimmerman, John Schaeffer, Georges Moleux. Coached sonatas with Louis Persinger. Solo appearances with Chicago Chamber Symphony, New Haven Symphony, and the Boston Pops. Former member of New York Philharmonic. Assistant principal bass, Boston Symphony. *Contrabass*.

Robert Ripley B.Mus. with highest honors (Cleveland Institute of Music). Studied at Curtis Institute of Music and Berkshire Music Center. 'Cello with Jean Bedetti and Felix Salmond. Former member, Cleveland Orchestra, Glenn Miller Air Force Orchestra, Boston Pops, Violone Ensemble (sponsored by B.S.O.), and the Zimblar Sinfonietta. Member, Boston Symphony since 1955. Former faculty, All Newton Music School and Boston Conservatory. Member, Cambridge String Quartet. *Violoncello*.

Paula Robison B.S. (Juilliard School of Music). Member, Chamber Music Society of Lincoln Center, Orpheus Trio. Frequent participant, Spoleto Festival (Italy), Marlboro Festival, and the Music from Marlboro tours. Soloist with l'Orchestre de la Suisse Romande, New York Philharmonic, and Alexander Schneider's Chamber Orchestra. Winner, Munich Competition (1964), and the Geneva International Competition (1966). Former faculty, Northern Illinois University. *Flute, Chamber Music*.

Abby Rockefeller B.M., 'cello (NEC); studied with Richard Kapuscinski; publications. *Humanities*.

Allen Rogers B.M. (University of Kansas); M.M.Ed. (Columbia Teachers College); piano with Carl Friedburg; Town Hall debut; accompanist with Leopold Simoneau, Jennie Tourel, Jan Peerce, Elena Nicolaidi, Eileen Farrell, Martial

Singher, Licia Albanese, Theodor Uppman; recordings. *Repertory Coaching, Vocal Accompaniment.*

Victor Rosenbaum B.A. *cum laude* (Brandeis University), M.F.A. (Princeton University). Piano with Leonard Shure, Rosina Lhevinne. Theory and composition with Martin Boykan, Edward T. Cone, Earl Kim, and Roger Sessions. Frequent appearances in solo and chamber music recitals and soloist with the Indianapolis and Atlanta Symphony Orchestras and the Boston Pops. Member of The Wheaton Trio. Lecture-recitals and workshops on problems of analysis, performance and teaching. Has taught at Princeton, Brandeis and M.I.T. and conducted orchestras at Princeton, Brandeis, and the Merrywood Music School. *Chairman, Piano; Theoretical Studies; Chamber Music.*

Eric Rosenblith Received Licence de Concert at age 16 from Ecole Normale de Musique, studied with Jaques Thibaud, Paris; in London with Carl Flesch; in New York with Bronislaw Huberman. Debut in Paris, 1936; in New York, 1941. Concertizing in United States, Canada, Europe, Israel, and the Far East. Organizer and first violinist of several string quartets and chamber music festivals. Former concertmaster of the Indianapolis and San Antonio Symphony Orchestras. *Chairman, Strings and Chamber Music; Violin.*

Kenneth W. Roth B.M. (NEC) in oboe; M.A. in the Performance of Early Music (Stanford University). Oboe with Ralph Gomberg and William Criss. Recorder with Shelley Gruskin of the New York Pro Musica. Baroque oboe with George Houle. Member of the Boston Camerata. Faculty, Wellesley College, Museum of Fine Arts Camerata School. *Performance of Early Music; History and Literature of Music.*

Nancy Joyce Roth B.M. (NEC); M.M. with honors (NEC); flute with James Pappoutsakis and Shelley Gruskin; early music with Daniel Pinkham and George Houle; former faculty, Stanford University and Wellesley College; faculty member, Belmont Music School, All-Newton Music School, Camerata School; member, Boston Camerata, Fiori Musicali, Brandeis Chamber Orchestra. *Baroque Flute.*

Peter Lyman Row Rabindra Bharti University, Calcutta; Prayag Sangit Samiti, Allahabad; M. Music, Sangit Pravin; D. Music, Sangit Acharya. Recipient of Gold Medal for top position on Merit List of Instrumental Music Division in B. Music exams at Prayag Sangit Samiti; Silver Medal for second position on Merit List in Instrumental Music Division in M. Music exams of Prayag Sangit Samiti. Performances at Banga Sanskrit Sammelan, Sancharini, Sur-Singar Samsad, Surdas Sangit Sammelan, Queen's Park Music Circle, and Prayag Sangit Samiti. *Music Literature.*

Matthew Ruggiero Graduated from Curtis Institute of Music in Philadelphia, after study with Sol Schoenbach. Student of Ferdinand Del Negro. Participant in Marlboro Music Festival several years; member of National Symphony Orchestra for three years before joining the Boston Symphony as assistant principal bassoonist in 1961. *Bassoon.*

George Russell Author of *The Lydian Chromatic Concept of Tonal Organization*. Taught this method at the School of Jazz, Lenox, Massachusetts; Festival of the Arts, Jyvaska, Finland, under the auspices of the USIA; Lund University, Oslo, Norway; and Vaskilde Summerschool, Denmark. Former faculty, Berkshire Music Center. Appeared with the George Russell Sextet in President Kennedy's International Jazz Festival, 1962; Molde Jazzfestival, Norway; Bologna Festival,

Italy; Philharmonic Hall, Lincoln Center; extensive concert tours of Scandinavia and western Europe with George Wein's Newport All-Stars and in his own Sextet. Numerous recordings here and abroad. Recipient of U.S. National Endowment of the Arts Award, 1969; Guggenheim Fellowships, 1969 and 1972. Member of the International Society of Contemporary Music, Norwegian Society of New Music. *Afro-American Music*.

Eli Sagan B.A. (Harvard), *magna cum laude*, Phi Beta Kappa; book on human aggression and cultural form published in 1974 by Harper and Row. *Humanities*.

Kenneth Sarch B.S., M.S. violin (Juilliard); Artist Diploma, Chamber Music (NEC); studied with Ivan Galamian, Sally Thomas, Dorothy DeLay; soloist with Hartford Festival Orchestra; Hartford Civic Symphony; Melrose Symphony Orchestra; concert tours in South America under State Department auspices. Recital in Tel-Aviv, giving Israeli premiere performance of Charles Ives' sonatas; first violinist of Boston String Quartet; recipient of two Fromm Fellowships at Tanglewood. *Music Education; Violin*.

Lois Schaefer B.M. with honors (NEC); former assistant first flute, Chicago Symphony Orchestra; first flute New York City Opera; member, NBC opera orchestra; participant, Casals Festival, Puerto Rico; member, Boston Symphony Orchestra; recordings. *Flute, Piccolo*.

John Schecter A.B., (Hamilton College); M.M., (Indiana University); Peace Corps Volunteer, Visiting Professor of Music, Universidad del Valle, Cali, Colombia; former member, London Student Chorale; Seattle Chorale; Westchester Chorale; Cornell University Chamber Chorale. *Associate Choral Conductor*.

Robert Selig B.M., M.M. (Northwestern University); studied composition with Anthony Donato, Gardiner Read, Donald Martino, Ernst Krenek; former Executive Assistant Composer for United Artists Music Co., 1964-66; songwriter under contract; recordings on all major labels. Awards include Graduate Teaching Fellowship, Boston University 1966-68; BMI Composition Grant for Doctoral Study, University of Southern California 1963; Composition Fellowship to Tanglewood 1968; commission from the Eastern Music Festival for composition for symphony orchestra and rock; recordings. *Theoretical Studies*.

Harry Shapiro Juilliard School of Music. Faculty member, Boston University. Member, Boston Symphony Orchestra. *French Horn*.

Russell Sherman B.A. (Columbia); piano with Edward Steuermann; composition with Erich Itor Kahn; debut Town Hall, 1945; soloist with New York Philharmonic, Los Angeles Philharmonic, Detroit Symphony; premiere performances of works by Schuller, Wolpe, Nono, Shapey; lecture-recitals on the complete Beethoven piano sonatas and the Bach Well-Tempered Clavier; former faculty member Pomona College, Claremont Graduate School, Music Department of University of Arizona. *Piano; Chamber Music*.

David Soyer 'Cello with Diran Alexanian, Emanuel Feuermann, Pablo Casals. Solo appearances with Philadelphia Orchestra, at Town Hall, Carnegie Hall. Tours in U.S., Canada, and Europe. Former member, Bach Aria Group, Guilet String Quartet, New Music String Quartet, Marlboro Trio. Presently cellist with

the Guarneri String Quartet. Recordings: Concert Hall Society, Golden Crest Records, Vanguard, Columbia, R.C.A. Records. Professor of 'Cello, Curtis Institute of Music. Appearances at Spoleto Festival (Italy), Marlboro Festival (Vermont), South Bank Festival (London), Gulbenkian Festival (Lisbon), and Casals Festival (San Juan, P.R.). *Violoncello*.

Louis Speyer Diploma, first prize in oboe (Paris Conservatory). Conductor of chamber orchestras at Berkshire Music Center; Sanders Theater, Cambridge; Pops Concerts. Music Director, Berkshire Woodwind Ensemble. Recipient, medal of "Reconnaissance Française" and French Legion of Honor; medal of the Elizabeth Coolidge Foundation, the Library of Congress, for eminent services to chamber music. Assistant Music Director, Berkshire Music Center, Tanglewood. Former member, Boston Symphony Orchestra. *Oboe, English Horn*.

Eleanor Steber B.M.(NEC), Mus. D. (Bethany College, University of West Virginia, Ithica College, Florida Southern College, NEC). Performances with the Metropolitan Opera Company. Conducts annual Master Classes and seminars in English, German, and French song literature as well as in opera repertoire. Miss Steber, having made a return to the concert and opera stage during the 1973-74 season, divides her time between a schedule of concert appearances and teaching commitments in New York City and Boston. Ruth S. Morse visiting Scholar. *Voice*.

Robert Paul Sullivan Attended NEC, Harvard Summer School and Universidad de Cervera (Spain). Guitar with Hibbard Perry, William Sykes, Alexander Bellow. Master classes with Oscar Ghiglia, Rey de la Torres and Emilio Pujol. *Guitar, Performance of Early Music*.

Julia Sutton B.A. (Cornell University), M.A. (Colorado College), Ph.D. (Eastman School of Music). Faculty, Eastman School of Music, New School for Social Research, Queens College of the City University of New York, George Peabody College for Teachers. Dance director, New York Pro Musica's "An Entertainment for Elizabeth;" Pennsylvania Orchestra Association's "Renaissance Revisited;" Colorado College's "The Descent of Rhythm and Harmony" (Florentine Intermedio, 1589). Editor, Thoinot Arbeau's *Orchésographie*, 1588 (Dover, 1967). Phi Beta Kappa, Phi Kappa Phi, American Musicological Society. Founder, Court Dance Institute of the Dance Notation Bureau. Numerous publications in Renaissance musicology and dance history. *Chairman, History and Literature of Music; Performance of Early Music*.

John Swallow Juilliard School of Music and Columbia University. Trombone with Neal DiBiase, Davis Shuman, and Donald Reinhardt. Former member, Utah Symphony, Chicago Symphony, Chicago Lyric Opera, New York City Opera Orchestra. Current member, New York Brass Quintet, Contemporary Chamber Ensemble and the New York City Ballet Orchestra. Assistant Professor of Trombone at the Yale School of Music since 1964. Faculty, Hartt College of Music. *Trombone, Euphonium*.

Donald Teeters B.M. with honors in organ (NEC, 1958). Graduate work at NEC with Donald Willing, Daniel Pinkham, and Frederik Prausnitz; conductor since 1968 of Cecilia Society of Boston; organist-choirmaster since 1967, All Saints Church in Brookline; Tanglewood Fellowship, 1966; formerly (1957-67) organist-director, St. Andrew's Church, Wellesley. *Organ*.

Felix A. Viscuglia B.M. (NEC); clarinet with Rosario Mazzeo; soloist and clinician; appearances in Boston, New England, Philadelphia, New York, the mid-west and Canada; Director, Woodwind Ensemble, MIT; faculty, MIT; member, Boston Symphony Orchestra. *Clarinet.*

Roger Voisin Diploma (College St. Julien), Diploma with first prize in trumpet and solfège (Conservatoire de Musique). Trumpet with Rene Voisin, Marcel LaFosse. Faculty, Navy School of Music, 1941-43; Boston University, 1948-52; Berkshire Music Center, since 1950. Former principal trumpet and section trumpet, Boston Symphony Orchestra. Recordings. *Chairman, Brass Instruments; Trumpet; Chamber Music.*

Barbara Wallace B.M., honors with distinction (NEC). Voice with Marie Sundelius and Oren Brown. Repertoire coaching with Felix Wolfes and Daniel Pinkham. Opera with Boris Goldovsky and Sarah Caldwell. Solo appearances at Gardner Museum with the Boston Philharmonic, Boston Pops, Boston Civic Symphony, Detroit Symphony, Handel and Haydn Society, Cambridge Society for Early Music, New York Festival Orchestra, Rhode Island Symphony, Portland Symphony, The Cecilia Society, and Boston Opera Company. Currently soloist at King's Chapel. *Voice.*

Michael J. Walters B.S. and M.S., (Ithaca College). D.M.A., conducting (University of Miami School of Music). Further study, Academy of Music in Basel, Switzerland. Former band director and instrumental music teacher in the Ithaca Public Schools, Long Beach School System, Commack South High School. Conducting with Don Wells, Pierre Boulez, and Frederick Fennell. Composition with George Andriz, J. Clifton Williams, and Warren Benson. *Conductor, Repertory Wind Ensemble; Music Education.*

Chester W. Williams A.B. in Music Theory (Oberlin College), M.A. (Harvard University). Former instructor, Grinnell College; former Assistant Professor, Cornell College in Iowa. Joined New England Conservatory Theory Department in 1946. Became Dean of the Conservatory in 1953, then Graduate and Executive Dean in 1960. Mr. Williams served as President of NEC from 1962-67 when he resumed his present position. Conductor, Harvard Musical Association Orchestra. Former Vice-President (Eastern Region) of the National Association of Schools of Music; past President of the Massachusetts Music Teachers Association and Chairman of the Board, Wellesley Community Orchestra. *Dean.*

Blanche Winogron B.A. *cum laude* (Hunter College). Piano with Anne Hull and Henriette Michelson of the Juilliard School of Music. Theory, composition and analysis with Henry Holden Huss, Walter Helfer, Stefan Wolpe and Felix Salzer. Conducted adult and group teaching programs at Greenwich House Settlement School in New York, working with Edgard Varèse, Wallingford Riegger, Bernard Wagenaar, and Lehman Engel. Established and directed the cooperative New Studio, 1939; Faculty, Mannes College of Music, 1958-68. Concerts and record-

ings with The New York Pro Musica; tours in this country and abroad; radio and TV performances with the Rococo Ensemble; the Consort Players in *The Elizabethans, The Golden Age*, at the Library of Congress and at the White House in 1963. Publications include a new introduction for the Dover publication of *My Lady Nevell's Booke* (1968), several teaching pieces, three volumes of historical keyboard literature for Charles Scribner's (1972), reviews of music publications and recordings for professional journals. EMS, Esoteric, Columbia, Dover recordings. *Harpichord, Continuo, Baroque Chamber Music*.

Lawrence Wolfe B.M. (NEC); member Boston Symphony Orchestra; recipient Albert Spaulding Prize at Tanglewood, 1970. Member, Collage Contemporary Music Ensemble of the BSO. *Double Bass*.

William G. Wrzesien B.Mus.Ed., M.Mus., Artist's Diploma (NEC); clarinet with Rosario Mazzeo; faculty State College at Lowell; Chairman, Woodwind Department, NEC Preparatory Division; member, Philharmonia Ensemble; participant, Monadnock and Marlboro Summer Music Festivals; principal clarinet, Boston Philharmonia, Boston Opera Orchestra, Boston Ballet Orchestra. *Clarinet*.

Anna Yona University of Turin, Italy. Former teacher, Cambridge and Boston Centers for Adult Education. Radio commentator-director, Italian Hour, Boston Area radio stations, WCOP, WBMS, WESX, and WLYN, 1943-1950. Translator of Italian plays and short stories. Author of pamphlet on Italian idioms. *Italian*.

Benjamin Zander B.A. with highest honors (London University). Diplomas from the Academia Chigiana (Siena), Hochschule für Musik (Cologne) 'Cello with Gaspar Cassado. Studied at Harvard University, and with Leonard Shure and Ernst Oster in New York. Former faculty member of the Yehudi Menuhin School in London; Merrywood Music School in Lenox, Massachusetts. Recipient of grants from the Harkness Foundation, and the International Society for Contemporary Music. Extensive concerts in Europe and recordings. Conductor of the Boston Civic Symphony, NEC Youth Chamber Orchestra. *Violoncello; Associate Chairman, Chamber Music*.

Patricia Zander A.C.R.M., L.R.A.M. Royal College of Music, London (1962); French government scholarship for study with Vlado Perlemuter and Nadia Boulanger, Paris; piano with Leonard Shure; chamber music and lieder recitals in United States, Germany, France and England; lieder and opera coaching; former faculty, Merrywood Music school; faculty, Harvard Summer School. *Piano and Chamber Music*.

Gerald Zaritzky B.S. in Humanities and Science (Massachusetts Institute of Technology), M.Mus. in Theoretical Studies, (NEC). Studied with Robert Cogan, Ernst Oster. Woodrow Wilson Foundation Fellowship, 1965-66. Former faculty, Rhode Island Governor's School for the Gifted in Music and Art and Windhover School of the Creative and Performing Arts. *Theoretical Studies*.

Bernard Zighera Diploma with first prize in piano, Diploma with first prize in harp (Paris Conservatory). Harp with Marcel Tournier. Piano with Isidore Phillip, Santiago Riera. Chamber music with Paul Chevillard, Lucien Capet. Former member, Paris Conservatory Orchestra. Faculty, Berkshire Music Center, since 1940. Concert tours in Europe and United States. First harpist, Boston Symphony Orchestra. Chevalier of the French Legion of Honor. Judge, Conservatoire National de Paris competition and International Harp Competition, Israel (1965). *Harp*.

Additional Faculty Members

Gabriel Chodos, Piano

Beatrice Erdely, Piano

Webster Lewis, Music Education

Phillips E. Wilson, Jr., Chairman, Jazz Division



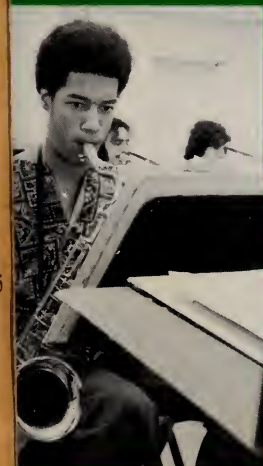




THE NEW ENGLAND CONSERVATORY OF MUSIC
290 HUNTINGTON AVENUE, BOSTON, MASSACHUSETTS 02115

NEW ENGLAND CONSERVATORY OF MUSIC

CATALOG OF COURSES 1975-1976





THE NEW ENGLAND CONSERVATORY OF MUSIC 1975 - 1976

TABLE OF CONTENTS

Trustees	2
Administration	3
Faculty	4
Facilities	7
Services	10
Performing Organizations	13
Admissions	16
Tuition and Fees	23
Scholarships, Financial Assistance and Special Awards	26
Academic Regulations	31
Undergraduate Department	34
Graduate Department	48
Course Descriptions	54
Faculty Biographies	78
Calendar	inside back cover

TRUSTEES

OFFICERS

William R. Driver, Jr.,
Chairman

James L. Terry,
*Vice Chairman and Chairman of the Executive
Committee*

David W. Scudder,
Vice Chairman

Dr. Fredrick J. Stare,
*Vice Chairman and Co-chairman for
Development*

Paul Levenson,
*Vice Chairman and Co-chairman for
Development*

George L. Stephenson,
Treasurer

Charles M. Ewing,
Secretary

Richard P. Donovan,
Chairman of the Finance Committee

Mrs. Nancy H. Carter,
Chairman of the Friends

Dr. George S. Richardson,
*Chairman of Advisory Board of
Preparatory School*

TRUSTEES

Walter M. Aikman

*Mrs. Harry Antoniadis

*Mrs. Mary W. Baird

*Talcott M. Banks

*Mrs. Nancy Bettigole

*Edward L. Bernays

*George R. Brown

*Frank Burgess

*Mrs. Hugh A. Carney

**Mrs. Nancy H. Carter
Frederick C. Church, Jr.

*Ford H. Cooper

*David C. Crockett

*John G. Cushman

Nicholas W. Danforth

*George Darrell

**Richard P. Donovan

**William R. Driver, Jr.

*Mrs. William R. Driver, Jr.

Mrs. Donald R. Dwight

Professor Richard Eells

**Charles M. Ewing

*Mrs. Marc Friedlaender

Richard L. Friedman, Jr.

Mrs. Stanley G. French

*Charles M. Ganson

*Mrs. Richard Ginsberg
John W. Goodrich

*Robert E. Gregg
Rollins Griffith

*G. Sterling Grumman

**Donald Harris

*Francis W. Hatch, Jr.
Mrs. Charles F. Hovey

*Mrs. Hollis Hunnewell

**Mrs. Robert S. Hurlbut

*Mrs. E. Anthony Kутten
Robert Lague

**Dr. Roy Lamson

**Paul Levenson

*Mrs. Laurence M. Lombard

*Hon. Reuben L. Lurie

*Mrs. Charles E. Mason, Jr.

*Robert W. Mathews

*Mrs. Ross A. McFarland

*John R. McLane, Jr.

**Melvin B. Miller

Colman M. Mockler, Jr.

Alan R. Morse, Sr.

Mrs. Lester Morse

Morgan Palmer

Dr. Maurice Pechet

*Mrs. Guido Perera

*Thomas D. Perry, Jr.

Mrs. Irving W. Rabb

Perry Rathbone

*Dr. Edward P. Richardson, Jr.

**Dr. George S. Richardson

Mrs. Aaron Richmond

Kenneth R. Rossano

*Mrs. H. S. Payson Rowe

**Henry E. Russell, Jr.

John R. Ryan

**Gunther Schuller

*Thomas J. Scott

*David W. Scudder

*Paul Spiers

*Richard A. Spindler

**Dr. Fredrick J. Stare

**George H. Stephenson

*Robert J. Sullivan

Dr. Anna M. Terry

*James L. Terry

*Mrs. Lucius E. Thayer

W. Nicholas Thorndike

*Mrs. Albert C. Titcomb

D. Richard Tufenkjian

Ralph B. Vogel

Mrs. Monte J. Wallace

Mrs. Elizabeth F. Willis

Dr. Nicholas T. Zervas

*Associate Trustee

**Executive Committee Member

ADMINISTRATION

Gunther Schuller
President

Donald Harris
Executive Vice President

Chester W. Williams
Dean

Andrew J. Falender
Director of Administrative Affairs

William Mahan
Associate Dean of Admissions

Robert DiDomenica
Associate Dean of Performing Organizations

Deborah Swiss
Registrar and Director of Financial Aid

Sydney Beck
Director of Libraries

William Dennett
Director of Residence and Placement

Angel Rivera
Director of the Preparatory School

Webster Lewis
Director of Community Services

Ethel Bernard
*Director of Preparatory School,
Wellesley Branch*

Roger Broome
Director of Development

Gene Haley
Director of Public Affairs

James Whitaker
Administrative Coordinator

Nancy H. Carter
Chairman of the Friends

Elizabeth Stoll
Director of Alumni Relations

Ann O'Malley
Business Manager

John A. Gallant
Superintendent of Maintenance

Robert Rachdorf
Director of Audio-Visual Facilities

Elizabeth Burnett
Performance Librarian

Jonathan Wulp
Stage Manager

FACULTY

ORCHESTRAL INSTRUMENTS

Strings

Eric Rosenblith, Chairman, violin
Robert Brink, violin
Nancy Cirillo, violin
Max Hobart, violin
Albert Bernard, viola
Burton Fine, viola
Eugene Lehner, viola
Scott Nickrenz, viola
Jules Eskin, violoncello
Laurence Lesser, violoncello
Robert Ripley, violoncello
Benjamin Zander, violoncello
Leslie Martin, bass
Henry Portnoi, bass
William Rhein, bass
Lawrence Wolfe, bass

Woodwinds

James Pappoutsakis, Chairman, flute
Paula Robison, flute
Lois Schaefer, flute and piccolo
Fernand Gillet, oboe
John A. Holmes, oboe
Wayne Rapier, oboe
Louis Speyer, oboe and English horn
Peter W. Hadcock, clarinet
Felix A. Viscuglia, clarinet
William G. Wrzesien, clarinet
Joseph Allard, saxophone
Carl J. Atkins, saxophone
Ernest Panenka, bassoon
Matthew Ruggiero, bassoon
Richard E. Plaster, bassoon and
contrabassoon

Brass

Roger Voisin, Chairman, trumpet
Andre Come, trumpet
Armando Ghitalla, trumpet

Gerard J. Goguen, trumpet
Charles Lewis, trumpet
Thomas E. Newell, Jr., French horn
Harry Shapiro, French horn
John Coffey, trombone
Thomas Everett, trombone
William M. Gibson, trombone
John Swallow, trombone & baritone
Thompson Hanks, tuba

Harp

Bernard Zighera
Ann Hobson
Louise Came Pappoutsakis

Timpani & Percussion

Everett Firth
Fred Buda
Frank Epstein

KEYBOARD INSTRUMENTS

Piano

Victor Rosenbaum, Chairman
Katja Andy
Gabriel Chodos
Beatrice Erdely
Veronica Jochum
Theodore Lettvin
Jacob Maxin
Irma Wolpe Rademacher
Russell Sherman

Harpsichord

Blanche Winogron
Mireille Lagacé
Daniel Pinkham

Organ

Yuko Hayashi, Chairman
Mireille Lagacé
Fritz Noack
Donald Teeters

Opera

David Bartholomew, Chairman
Terry Decima

Chamber Music

Eric Rosenblith, Chairman, strings
Benjamin Zander, Associate Chairman,
strings
Rudolf Kolisch, Artist in Residence,
strings
Nancy Cirillo, strings
Burton Fine, strings
Max Hobart, strings
Eugene Lehner, strings
Laurence Lesser, strings
Scott Nickrenz, strings
Robert Ripley, strings
Carl Atkins, woodwinds
Fernand Gillet, woodwinds
John Heiss, woodwinds
Paula Robison, woodwinds
Louis Speyer, woodwinds
Thomas Everett, brass
Thomas E. Newell, Jr., brass
Roger Voisin, brass
Victor Rosenbaum, keyboard
Frank Epstein, percussion
Grace Feldman, Performance of
Early Music
Blanche Winogron, Performance of
Early Music
Robert DiDomenica, theory
John Felice, theory
Donald Lafferty, theory
Joseph Maneri, theory

Performance of Early Music

Daniel Pinkham, Chairman
Grace Feldman
Kenneth Roth
Nancy Joyce Roth
Robert Paul Sullivan
Julia Sutton
Blanche Winogron

ACADEMIC STUDIES

Humanities

Lee Sanford Halprin, Chairman
Tamar March
Richard Moore
Carl Nagin
Abby Rockefeller
Albert Roos
Eli Sagan
Henry Augustine Tate

Languages

Nadine Harris French
Tamar March, French,
Barbara Reutlinger, German
Anna Yona, Italian

Theoretical Studies

Robert Cogan, Chairman—
Graduate Studies and Theory Majors
James Hoffmann, Chairman—
Undergraduate Studies
Albert Bernard
Robert Ceely
Lyle Davidson
Robert DiDomenica
George Edwards
John Felice
John Heiss
Donald Lafferty
Joseph Maneri
Ernst Oster
Robert Selig
Gerald Zaritzky

History and Literature of Music

Julia Sutton, Chairman
Ralph Buxton
Anne Vaughan Hallmark
Donald Harris
John Heiss
Daniel Pinkham
Kenneth Roth
Peter Lyman Row

Music Education

Frank Battisti, Chairman
Frank Abrahams
Victor Dal Pozzal

Thomas Everett
John M. Kendrick
Webster Lewis
Robert Mogilnicki
Kenneth Sarch
Michael Walters

Afro-American Music

Phil Wilson, Chairman
of Jazz Division
Carl Atkins
Fred Buda
Jaki Byard
Charles Lewis
George Russell
Thomas McKinley

Third Stream Music

Ran Blake, Chairman

Guitar

Robert Paul Sullivan

Voice

Mark Pearson, Chairman
Bernard Barbeau
Laurence Bogue
Susan Clickner
Jan DeGaetani, Ruth S. Morse
Visiting Scholar, fall
semester 1975
Ray DeVoll
Eleanor Steber
Barbara Wallace

Symphony Orchestras

Gunther Schuller, Conductor—
NEC Symphony Orchestra
Richard Pittman, Conductor—
NEC Repertory Orchestra

Concert Choir and Chamber Singers

Lorna Cooke deVaron, Conductor
John Schechter, Assistant Conductor

Wind Ensemble

Frank Battisti, Conductor
Michael Walters, Conductor,
Repertory Wind Ensemble

Carl Atkins, Conductor,
Chamber Wind Ensemble

Conducting

Frank Battisti, Wind Ensemble
Conducting
Lorna Cooke deVaron, Choral
Conducting
Richard Pittman, Orchestral
Conducting

Repertory Coaching and Vocal Accompaniment

Terry Decima
John Moriarty
Allen Rogers
Gait Sirguy

Composition

Donald Martino, Chairman,
Malcolm Peyton
Robert Ceely, Director of
Electronic Studio
Robert Cogan
Donald Harris
Thomas McKinley
Daniel Pinkham

Emeriti

Richard Burgin
Francis Judd Cooke
Howard Goding
Percy F. Hunt
Frederick Jagel
Harrison Keller,
President Emeritus
Ré Koster
Gladys Miller
Lucille Monahan
Miklos Schwab
Donald Smith
Leta F. Whitney

FACILITIES

THE CONCERT HALLS

Jordan Hall forms the architectural nucleus of the main Conservatory building on Huntington Avenue. The gift of Eben D. Jordan, this hall is one of the most acoustically perfect concert halls in the East. Its seating capacity of 1000 makes it ideal for large ensemble performances and faculty recitals.

The opera productions, Chamber Music Series and many student recitals take place in Brown Hall, which has a seating capacity of 400.

Recital Hall, seating 300, provides a more intimate concert facility for student recitals and smaller chamber ensembles.

THE LIBRARIES

The Harriet M. Spaulding Library, located in a wing of the residence building, houses the reference and circulation collections of more than 52,000 books and scores. Included in this modern library building are the main reading room devoted to periodicals and newspapers, a seminar room for more advanced study, and, on another level, a section for the general music collection with carrels for special research projects.

The extensive orchestral and choral libraries are located in the main Conservatory building in close proximity to the concert halls. These service collections have reached sizable proportions largely through a series of donations from the Harvard Music Association, the Music Fund Society, the Boston Orchestra Club, and the Boston Symphony Orchestra, and through the donation of entire libraries of various Boston choral societies.

The Idabelle Firestone Music Library, a complete audio-visual facility opened in November of 1973, provides the best available disc, tape and cassette equipment for individual and group use. In addition, there is ample stack space for the future development of the collections, which presently total over 45,000 items and include current releases, the *Voice of Firestone* collection (entire broadcast materials, music, tapes and discs), and archival material of all major Conservatory public performances. An elaborate audio-visual laboratory adjoins the Idabelle Firestone Music Library.

Among the rarer holdings of the New England Conservatory Library are the autograph score of Debussy's *Pelléas et Mélisande* in its original version, the John A. Preston Collection of letters and documents of great composers, and an extensive collection of the manuscript scores of works of the so-called "Boston School of Composers", including Chadwick, Converse, Foote and Paine. There are also a number of early treatises, part books and pre-1800 publications.

LIVING ACCOMMODATIONS

The Conservatory's residence building, completed in 1960 and located directly across the street from the main building, provides living accommodations for 168

men and women students. Although freshmen are given priority, upperclassmen and graduate students may also live in the dormitory when space permits.

Students who plan to live off-campus may check the Conservatory bulletin boards for housing notices. The Conservatory does not maintain a Housing Office *per se*. It is possible, through arrangements with the Business Office, for off-campus students to take their meals in the dormitory.

The dormitory building includes six floors of student bedrooms (largely double occupancy), an infirmary, a television lounge, laundry facilities and practice rooms. On the street floor are the dining room and main lounge.

A \$20 activities fee is charged to each student living in the residence hall. This money is for the sole use of students who live in the residence hall, and the manner in which it is spent is to be determined by those students.

A student Counselor is in residence on each floor, and in addition to acting as a liaison between the Administration and the students, the Counselor is always available to students for discussions and advice.

Medical Services for Dormitory Residents

All dormitory residents are entitled to care in the dormitory infirmary and emergency treatment by a full-time registered nurse. The Conservatory has arranged with a group of physicians for 24-hour-a-day telephone consultation and emergency treatment if necessary. The physicians hold clinics at the dormitory infirmary three times a week. Emergency hospital treatment is available at the Massachusetts General Hospital, under the supervision of one of the Conservatory physicians. Students requiring special attention may arrange visits with one of the physicians at his office. Charges for this additional service are nominal. (Students not planning to live in the dormitory should refer to page 11.)

Dormitory residents, like all Conservatory students, are entitled to individual counseling and psychiatric services from the **College Center**. (Please refer to page 11.) There is no charge for these services (aside from the required \$22.50 Counseling Fee payable at the beginning of the academic year), and the use of this nearby resource is encouraged. Students' visits to the College Center remain confidential.

Residence Requirements

All first-time freshmen not living at home are required to live in the dormitory.

Terms of the Dormitory Reservation Contract

1. One-half the yearly rate (minus a \$100 deposit) and a \$150 medical fee are payable by Sept. 1, before occupancy is permitted at the start of the school year.
2. **All rooms will be assigned for the full academic year only.** No refund will be made if a student withdraws from the dormitory during the school year.
3. The \$150 medical fee is required of all dormitory students. The insurance portion will be refunded if comparable coverage in a present policy can be demonstrated.
4. Participation in the Meal Plan is required of all dormitory residents. No exceptions will be considered.

5. Students should expect to have a roommate. New students will not be assigned to single rooms. Every effort will be made to match each student with a compatible roommate.

Dormitory rates include both room and board. (Breakfast and dinner are served seven days per week; lunches are served on a cash basis.) Dormitory rates are subject to change during the school year, if unexpected price increases for heat and utilities warrant such action.

Rooms will be assigned in the order in which reservations and deposits are received.

The New England Conservatory reserves the right to refuse, suspend or cancel the Dormitory Reservation Contract in the case of any student whose behavior in the dormitory is considered to be detrimental to the best interests of the student or the dormitory community.

Dormitory Vacation Policy

No meals will be served during school vacations. There will be a small charge (to cover the costs of heat and electricity) for those students wishing to remain in the dormitory over vacation periods. The Conservatory reserves the right to close the dormitory entirely during vacations.

INSTRUMENT COLLECTIONS

The Conservatory maintains a collection of over 200 diverse orchestral instruments, some of which may be used by students in Music Education instrumental classes. Among the more exceptional Conservatory instruments are a Ruggieri violin and a Bergonzi bass.

Facilities for organ study and practice consist of several instruments of various sizes and differing tonal design and actions. Included are the following Conservatory organs:

The Aeolian-Skinner Practice Organ (1950), a two-manual unit instrument with exposed pipes for greater clarity. The action is electric.

The Rieger Portable Organ (1957), an Austrian instrument of twenty-one stops and nearly 1200 pipes. It is voiced at a modest dynamic level and is particularly well suited for use in chamber concerts. The action is mechanical.

The Carr Organ (1958), designed by Robert Noehren of the University of Michigan, a three-manual, twenty-seven stop instrument, employing direct electric action.

The Metzler Organ (1960), built by the Metzler firm of Zurich, a two-manual organ with encased pipes and sensitive key-action, having eleven stops and fifteen ranks of pipes.

The Noack Organ (1965), built by the Noack Organ Company, Lawrence, Massachusetts, a two-manual organ with nine stops and with mechanical action.

The Hammarberg Organ (1965), designed and built by Olof Hammarberg of Gotherburg, Sweden, a two-manual organ of twelve stops and fifteen ranks of pipes. The organ has attached key desk with mechanical action.

The Fisk Chamber Organ (1974), built by Charles Fisk and designed for use as an all-purpose chamber instrument with continuo playing as a specialty. It is a single-manual instrument, with seven stops and mechanical action.

The Conservatory harpsichord collection includes five one-manual and five double-manual harpsichords, with instruments built by Hubbard and Dowd,

Herz, Canon-Guild and Chickering. A Hans Ruckers virginal, dating from 1620, is temporarily on loan to the Museum of Fine Arts in Boston. The Conservatory also owns another historical keyboard instrument, a clavichord built by Arnold Dolmetsch in the early 20th century. The Performance of Early Music Department maintains for the use of its students and for Collegium Musicum members several reproductions of various early wind instruments. Viola da gamba students may use instruments from the chest of Dolmetsch viols belonging to the Conservatory.

The Harrison Keller Room in the main building houses a portion of the Conservatory's ancient instrument collection. Eben Tourjée, the founder of the Conservatory, sought from the beginning to follow the example of the European conservatories by building up an extensive musical instrument collection. The Tourjée and Sargent collections contain a large number of wind, string and percussion instruments from India and the Far East. Outstanding historical instruments from the West include a Crehore 'cello (one of the first American-made string instruments), an early 18th century "pochette," and an ornate "buccin," or trombone, which is decorated with a dragon's head.

THE ELECTRONIC MUSIC STUDIO

In the fall of 1974 an Electronic Music Studio was established under the direction of Robert Ceely. At present, the studio consists of an ElectroComp 101 Keyboard Synthesizer, an EML-200 Studio Synthesizer, an EML-400 16 x 3 Sequential Controller, a Moog Model 12 Synthesizer with expanded modular capacity, two high-speed Revox sel-sync, variable-speed tape recorders, a TEAC four-channel tape recorder, a studio mixer, and assorted playback equipment. Planned future acquisitions include a Buchla Music Easel, a Bode Frequency Shifter, and an Ampex 1/2 inch quadrasonic tape recorder. Students may work in the studio by enrolling in the following Composition courses: 301, 302; 503, 504; 603, 604.

SERVICES

COURSES AT SIMMONS COLLEGE

The provisions of an agreement with Simmons College allow Conservatory undergraduates to elect one course per semester at Simmons for full credit. Such students must first receive permission from the Conservatory Dean, then from the Simmons Dean.

KODALY MUSICAL TRAINING INSTITUTE

The Conservatory has an affiliation with the Kodaly Musical Training Institute of Wellesley, Massachusetts. The Institute supplies a Hungarian specialist to teach the special Kodaly courses in solfège and methodology for the undergraduate students at the Conservatory. For graduate students, a master's degree with emphasis in Kodaly is offered. The graduate program requires that a student earn one-half the credit at the Institute and the other half at the Conservatory.

THE COLLEGE CENTER

The Conservatory is a member of the College Center, which is located in the nearby Prudential Center. This service is staffed by medical doctors, psychiatrists and psychologists who provide individual counseling and psychiatric services as well as group therapy. The required Counseling Fee covers all these services. The College Center maintains a 24-hour phone line (262-3315), is available for any emergency, and can if necessary admit patients to private hospitals or to the Massachusetts Mental Health Center. Students' visits to the College Center remain completely confidential. The Counseling Fee of \$22.50 is required of all students, except special students with tuition charges of less than \$600.

HEALTH SERVICES

Health insurance (providing sickness and accident benefits and infirmary services) is available to all full-time Conservatory students at the rate of \$150. The insurance covers a twelve-month period. The full benefits are explained in a pamphlet sent to the parents of each entering and returning student. Parents and students are urged to read this pamphlet carefully and give this coverage serious consideration. All dormitory residents will be required to purchase this health insurance, unless comparable coverage can be demonstrated.

MEDICAL SERVICE FOR STUDENTS NOT COVERED BY THE MEDICAL PLAN

Non-dormitory residents who have not subscribed to the medical plan and feel they need medical attention should consult with the nurse at the Dormitory Infirmary. Although they are not entitled to treatment at the Infirmary, the nurse will help them decide on an individual basis where they should go for diagnosis and treatment if needed. Students who have sufficient insurance coverage will be referred to private doctors. Others, for whom expense may present a problem, will be given information and instructions concerning the Out-Patient Ambulatory Clinics at Beth Israel Hospital and at the Massachusetts General Hospital. Adequate health insurance coverage is encouraged since the cost of doctors consultations can be high. The Conservatory suggests that before coming to school students obtain from their family doctor the names of one or two reputable doctors in the Boston area.

THE ALUMNI ASSOCIATION

The Alumni Association of the New England Conservatory serves in several ways. Primarily, it is the medium through which the Conservatory maintains contact with former students. The contact is a two-way exchange enabling alumni who have become professionally established either in music or in other fields to reflect their experience and acquired wisdom to the Administration and faculty of the Conservatory; and, conversely, enabling the Conservatory to communicate directly with the musical communities wherever its alumni are active.

Among the varied activities of the Association are the awarding of special scholarships annually, the administration of the Tourjée Fund (which aids students with emergency needs), and the sponsorship of Conservatory Night at the Boston Pops.

THE PLACEMENT BUREAU

The Placement Bureau provides a wide variety of opportunities and professional positions throughout the country for Conservatory students and alumni. The Bureau has been particularly successful in the placement of musicians in symphony orchestras, public and private secondary schools and colleges. The Bureau prepares a dossier for each graduate which contains his letters of reference, information concerning his education and activities at the Conservatory, and his professional experience. In addition, career counseling is available to assist individuals in their employment search. Copies of the dossier will be provided at \$1.00 each, with a minimum order of \$5.00.

In addition, the Bureau provides a Student Employment Service which helps students secure part-time positions in churches, orchestras and choruses, single engagement performance opportunities, as well as non-musical employment. The Bureau coordinates the Conservatory's work-study and student-aid work. It also maintains the latest information on summer work opportunities and summer festivals. Students wishing to take advantage of these services should register with the Placement Office at the beginning of each semester.

The Placement Bureau publishes a *Placement Bulletin* listing job openings in schools and colleges. This bulletin is available for a yearly subscription fee of \$5.00.

CONCERT OPPORTUNITIES

Although admission is charged for a small number of concerts at the Conservatory (as in the case of the Opera productions, for example), the great majority of concerts are offered free of charge. These include the concerts by the Conservatory performing organizations, the numerous student recitals, jazz concerts, contemporary music and Musicus Maximus (both presented by the Composition Department), as well as the many faculty recitals which take place during the year.

The **Brown Hall Concert Series**, presented under the auspices of the Conservatory Chamber Music Program, offers free bi-weekly concerts of solo and chamber music. Students who receive the approval of a faculty member are eligible to participate in these Monday night concerts. Occasionally, outstanding performances may be presented in Jordan Hall.

Students can conveniently attend the open dress rehearsals of the Boston Symphony Orchestra for which tickets are sold at a discount. In addition, a limited number of BSO concert tickets are donated each week to the Conservatory for the use of its students.

MASTER CLASSES

Conservatory students frequently have the opportunity to study with renowned concert artists in a Master Class situation. By taking advantage of these Master Classes, students of all levels of performance proficiency benefit from the talents and varying techniques and interpretations of great artists and teachers.

TAPING OF STUDENT CONCERTS

Students may arrange to have their recitals and concerts professionally recorded by the Conservatory's Audio-Visual Department on half-track stereo tapes. The

Audio-Visual Department should be notified at least two weeks in advance of the performance date. The \$35 fee for this service must be paid in advance. Students may have copies made of the original tape; the price for these additional copies is determined by the cost of the tape plus a \$3 service charge.

MAIL AND MESSAGES

Conservatory students receive messages in the Mail Room on the first floor of the main building. It is the responsibility of all students to check their boxes regularly for messages from their teachers, other students, and the administration. U.S. mail for non-dormitory students may be picked up in the Service Center in the basement. Non-dormitory students are strongly encouraged to have U.S. mail sent to their Boston residences.

PERFORMING ORGANIZATIONS

CONSERVATORY SYMPHONY ORCHESTRA

The Conservatory Symphony Orchestra, founded in 1902 by George Chadwick, has been an integral part of Boston's musical life ever since, giving from six to eight concerts a year in Jordan Hall. However, the main function of the orchestra is to provide training for talented instrumentalists in the standard symphonic literature, as well as in the lesser-explored by-ways of the repertory, ranging from pre-Bach centuries to the present. The orchestra performs in the opera productions given annually by the Conservatory Opera Theatre and in addition participates in the yearly Festival of American Music. Occasionally, guest conductors appearing with the Boston Symphony offer reading rehearsals of major works. This orchestra is presently under the direction of President Schuller and has established a reputation beyond Boston and New England through its highly praised recordings of Strauss' *Ein Heldenleben* and Stravinsky's *Rite of Spring*.

REPERTORY ORCHESTRA

The Repertory Orchestra of 115 members is conducted by Richard Pittman, and presents six concerts each year in Jordan Hall. The orchestra reads a great deal of music, with emphasis on the standard orchestral repertoire. Recently the Repertory Orchestra performed Strauss' *Don Juan*, Stravinsky's *Petrouchka* and Brahms' *2nd Symphony*. Student conductors may rehearse with this orchestra.

CONSERVATORY CHORUS

Under the direction of Lorna Cooke de Varon, the large NEC Chorus of 100 students devotes itself to the study and performance of great choral works, which acquaints them with music from medieval to modern times. The student in Chorus learns a wealth of music history. He also gains important musical training in questions of style, vocal production, phrasing, rhythm, diction and ensemble singing. The Chorus presents four concerts each year, two of which are usually presented in conjunction with the Boston Symphony Orchestra. Recently the Chorus sang the Monteverdi *Vespers*, Schoenberg's *Erste Psalm* and Holst's *Hymn of Jesus* with the Boston Symphony.

CONCERT CHOIR

The smaller Concert Choir, conducted by Lorna Cooke de Varon, goes on tour each year. The group sings chiefly *a cappella* music, and during part of each year devotes time to modern choral works.

CHAMBER SINGERS

A select group of sixteen students, who are chosen from members of the Concert Choir, sings music from the Renaissance period through the 20th century — the best of the music written for a small vocal ensemble.

REPERTORY CHORUS

The Repertory Chorus is designed to provide sight-reading practice in an ensemble setting for students not majoring in Voice. Recent works studied have included canons and three-part pieces of Buxtehude, Mozart, and William Schumann, selections of Gregorian Chant, and motets of Josquin des Prez and Lassus. Choral conducting students may have an opportunity to rehearse with the ensemble.

CONSERVATORY WIND ENSEMBLE

The Conservatory Wind Ensemble, conducted by Frank L. Battisti, offers students an opportunity to play the significant literature for wind, brass and percussion instruments composed from the Renaissance period to the 20th century. Besides playing five concerts a year in Jordan Hall, the Wind Ensemble performs concerts at the Gardner Museum and at various schools in the Greater Boston area. The ensemble has performed at numerous national music conferences including the 1974 national MENC Conference (Anaheim, California) on their recent tour to the West Coast.

REPERTORY WIND ENSEMBLE

The Repertory Wind Ensemble was organized and initiated in 1972 by its conductor, Michael Walters. Its aim is to provide greater performing opportunities and to offer greater exposure to significant wind literature. The ensemble rehearses for five hours per week and functions as a flexible pool of selected wind players drawn together into various larger and smaller combinations to facilitate the performance of a wide variety of compositions. The Repertory Wind Ensemble performs three to four formal concerts each year in Jordan Hall. Recent performances have included Stravinsky's *Octet for Wind Instruments*, Benson's *Symphony for Drums and Wind Orchestra*, pieces by Mozart, and Hindemith's *Septett*.

CONTEMPORARY MUSIC ENSEMBLE

The Contemporary Music Ensemble, conducted by President Schuller, is an organization dedicated to the preparation and performance of recent twentieth-century "classics." The group of approximately sixteen instrumentalists will prepare three to four concerts a year including works of distinguished guest and faculty composers.

CHAMBER WIND ENSEMBLE

The Chamber Wind Ensemble, conducted by Carl Atkins, concentrates on the literature for smaller ensembles, and the preparation of the wind sections from standard orchestral repertoire. Problems of intonation and balance are given special attention. The group meets five hours a week in Recital Hall.

COLLEGIUM MUSICUM

Directed by Daniel Pinkham and Kenneth Roth, the Collegium Musicum is open to graduate students and qualified undergraduates by audition. Concerts are given in Jordan Hall and in other concert halls in Boston which are appropriate for early music performance. Each year, the Collegium Musicum presents a joint concert with the Collegium Terpsichore. The Collegium Musicum is the performing organization of the Department of the Performance of Early Music, and seeks to offer a learning experience through the performance, reading and study of early music.

COLLEGIUM TERPSICHORE**

The Collegium Terpsichore, a Conservatory dance group directed by Dr. Julia Sutton, studies the performance of court dances of the 15th to 18th centuries. Special emphasis is placed on dances of the 16th and 17th centuries. Members of the Collegium Terpsichore work from original sources in preparing the yearly joint concert with the Collegium Musicum. Although the work of the Collegium Terpsichore actually constitutes part of the course curriculum for PEM 505, 506, students who are not registered for this course are welcome to participate in the group for no credit.

JAZZ ENSEMBLES

Presented by the Department of Afro-American Music, several ensembles of various sizes are devoted to the performance of jazz. Participation in these ensembles fulfills the performance requirement for Jazz majors only, although non-majors may participate in these groups as an additional performance activity.

CONSERVATORY OPERA THEATRE

Under the direction of David Bartholomew, the Opera Theatre produces at least one full-scale opera each year. During the 1974-75 academic year the Conservatory Opera Theatre presented Benjamin Britten's *Albert Herring*. In addition, programs of opera scenes are presented — in 1974-75 Robert DiDomenica's *Three Opera Scenes* was premiered. As well as coaching students in the musical preparation of roles, the Conservatory Opera Theatre trains advanced singers in important facets of opera production, stagecraft and acting.

**Participation in this ensemble does not fulfill the academic requirement concerning Performing Organizations (see page 37).

CHAMBER MUSIC PROGRAM

The extensive Chamber Music Program at the Conservatory provides students of string, woodwind, brass and keyboard instruments with the opportunity to broaden their performing experience through work in small ensembles. The groups meet on a regular basis; in addition each group meets with one of fifteen Chamber Music coaches for 1 ½ hours per week. The Chamber Music ensembles perform in the regular Monday evening Brown Hall Concert Series.

NEC RAGTIME ENSEMBLE**

The New England Conservatory Ragtime Ensemble first came into being as a result of a performance of several of Scott Joplin's works played during a concert of the annual Festival of American Music at the Conservatory in 1971, and is now a regular Conservatory performing organization. The Ensemble is currently composed of students from the Symphony Orchestra and Afro-American Music Department who audition in the fall for the personnel vacancies created by graduating students. In addition to the two recordings the Ragtime Ensemble has made so far, its schedule includes concerts in Jordan Hall at the Conservatory and elsewhere on tour throughout the eastern United States.

ADMISSIONS

APPLICATION FOR ADMISSION TO THE UNDER-GRADUATE DEPARTMENT

Prospective students may obtain application forms by writing to the Director of Admissions. All information requested on these forms must be provided in detail. Candidates should apply not later than March 1st preceding matriculation. Those intending to apply for financial aid should so indicate on the application form when submitted. (See Financial Assistance section.)

Accepted candidates are required to be at the Conservatory for Orientation Week (which takes place immediately preceding the opening of the fall semester). During this week various classification and placement tests will be administered to all new students. At this time the students will become generally acquainted with the Conservatory and its facilities. Advance schedules of the activities during Orientation Week will be mailed to incoming students during the summer months preceding matriculation.

Academic Requirements for Admission

Freshmen

1. Graduation from an accredited high school or preparatory school is a prerequisite for admission, although this requirement may be waived if other qualifications are sufficiently strong. Foreign students must submit evidence of equivalent academic training or qualifications, in addition to an adequate understanding and usage of the English language to be determined by the TOEFL (Test of English as a Foreign Language) test.

***Participation in this ensemble does not fulfill the academic requirement concerning performing organizations (see page 37).*

2. Applicants for freshman status are required to take the College Board Scholastic Aptitude Test (SAT). (This requirement applies also to those who have been out of secondary school one or more years but who have not previously undertaken college study.)

Transfer Students

1. Transfer students must present evidence of a satisfactory scholastic record at all institutions of higher education attended, in addition to their secondary school record.

2. Credit for studies completed at other accredited colleges or universities will be granted as follows:

By examination: Credit in applied music and theoretical subjects will be given to the extent warranted by examinations given at the Conservatory during Orientation Week.

Without examination: Credit in other applicable subjects will be granted on documentary evidence indicating that passing grades (equivalent of C or higher) have been earned.

3. Music Education transfer students will not be admitted beyond the sophomore level.

Advanced Placement

All academic departments will accept advanced placement credit either through the Advanced Placement Examination, our own examinations, or a combination of both; applied credit will be determined by the individual department.

Audition Requirements for Admission

Each applicant will be examined in his applied music major before acceptance is granted. Auditions will be heard after all documents (as specified in the instructions enclosed with the application forms) have been received. Auditions are scheduled several times during the winter and spring preceding matriculation. Any applicant who lives more than three hundred miles from Boston may submit a tape recording in lieu of a personal audition. Frequent personal auditions are also scheduled throughout the country. For information, write to the Director of Admissions.

The audition requirements specified below for each major area are for entrance to the freshman year. All applicants are expected to have reached an advanced level of performance accomplishment. Candidates for advanced standing must present evidence of greater repertory and proficiency.

Brass

Two compositions from the standard literature showing contrasts in style and technique.

Excerpts from the standard orchestral literature, transposition when applicable. Major, minor and chromatic scales.

Composition

Candidates must submit three or four original compositions in manuscript form. In addition, a tape demonstrating the applicant's proficiency on his major instrument would be helpful in evaluating the candidate's musical potential. Proof of some theoretical study must also be submitted with the application form.

Guitar

Sor studies (Segovia edition): two of the last ten.

Any of the Villa-Lobos preludes or études.

One early work (Bach or Weiss).

Any two pieces from the Segovia concert repertoire, from memory.

Harp

A concert piece.

Scales and arpeggios, four octaves, both hands, in thirds, sixths and octaves.

Harpichord

A prelude and fugue from the Well-Tempered Clavier or two movements from a suite by Bach.

A sonata by Scarlatti.

A work by Couperin or Rameau.

Jazz, Applied Music

Candidates must display a high degree of proficiency on their major instrument.

A preliminary taped audition, with accompaniment, is required and should include playing of and improvisations on at least three pieces from the applicant's present jazz repertoire. One slow-tempo ballad should be included in the selection.

If the applicant is found to be qualified for further consideration after evaluation of his taped audition, he will be notified of a date on which he is to be scheduled for a personal and final audition at the Conservatory. The deadline for all undergraduate tapes is March 1st.

Music Education

The same audition requirements on the applicant's major instrument or voice as for the Bachelor of Music in applied music.

An examination in theory fundamentals is given jointly by the Theory and Music Education departments. Those applicants auditioning at the Conservatory will be given this examination by a member of the Music Education faculty. For those applicants who audition out of town or submit a tape recording, the test will be administered to the applicant locally by the high school music teacher.

Every candidate auditioning at the Conservatory will be interviewed by a member of the Music Education department. Those who audition out of town will be interviewed by the Director of Admissions.

Each candidate will submit a short essay (not a biographical summary) on a specific subject to demonstrate the candidate's ability to express himself or herself in writing.

Organ

A composition by Bach.

A romantic work.

A modern work.

At least one of these pieces must be played from memory.

Percussion

Demonstrate proficiency and sight read, at an intermediate level, on snare drum, mallet instruments and timpani.

Demonstrate proficiency in tuning the timpani and in the recognition of various intervals.

Piano

Selections from at least three of the four historical periods of keyboard literature (Baroque, Classical, Romantic, 20th century).

Strings

Two contrasting movements or pieces from the standard concert literature.

Scales and arpeggios.

Third Stream

Each candidate will be given an ear-training test to determine potential for study in Third Stream.

Candidates must demonstrate technical proficiency on their instrument. The applicant should be prepared to perform four pieces:

A piece of specific ethnic origin including characteristics peculiar to this cultural style.

Improvisation which shows some aural recognition of post-1945 developments.

An improvisation or composition combining ethnic and avant-garde elements.

A piece from the standard concert repertoire.

Voice

A selection from the early Italian anthology, plus two additional songs, one of which will be in English.

Woodwinds

Two contrasting movements of a sonata, concerto, or a concert piece of moderate difficulty.

A contemporary work of moderate difficulty, preferably with mixed meter.

Major, minor and chromatic scales, articulated and slurred.

APPLICATION FOR ADMISSION TO THE GRADUATE DEPARTMENT

Applications for admission should be submitted to the Director of Admissions not later than May 1. Candidates are advised, however, to seek admission early. Applications are acted upon in the order received and accepted only until capacity is reached. Applications will be considered as soon as the first-semester grades of the senior year are available.

An official undergraduate transcript must be forwarded directly from the institution or institutions where undergraduate work was completed. Candidates who intend to apply for financial assistance should so state when the admission application and supporting documents are submitted. (See Financial Assistance section.)

Academic Requirements for Admission

1. All candidates for the Master of Music degree must hold a Bachelor's degree or equivalent qualifications. Those who hold the Bachelor of Music degree from an accredited college can usually proceed without course deficiencies. Candidates must provide evidence of musical achievement at least equal to the standard of the Bachelor's degree at this Conservatory and must show promise of further development. The Graduate Record Examination (GRE) in Music is required of all candidates. Students are urged to register early in the year for this examination, as no final decision regarding acceptance can be made until the results have been received by the Office of Admissions.

2. All candidates, including those who hold the Bachelor of Music degree from the New England Conservatory, must meet various distribution requirements in related musical and non-musical subjects. Prior to registration all graduate students are required to take a placement examination in music literature.

Prior to matriculation, each candidate is given an opportunity to discuss his program of study with the Dean and the advisor in his major field.

Audition Requirements for Admission

A candidate for admission is required to audition during the winter or spring preceding matriculation. Where distance makes an audition in person impractical, a candidate may submit a tape recording. Frequent auditions are scheduled throughout the country. For information write to the Director of Admissions.

Brass

Solos from current repertoire.
Standard Method Book Studies.
Clef Studies.
Orchestral repertoire.
Sight reading.

Conducting

A candidate for admission in Conducting should submit with the application a resume of previous training and experience. An audition at the Conservatory is necessary. All candidates must conduct the Conservatory Orchestra, Chorus or Wind Ensemble in rehearsal. Applicants are required to demonstrate score-reading, sight-singing ability and, when possible, proficiency at the keyboard.

Composition

A candidate for admission in Composition must submit with his application representative examples from his work (preferably in ink) and, if possible, tape recordings.

Guitar

Sor studies (Segovia edition): two of the last ten.
Any of the Villa-Lobos preludes or etudes.
One early work (Bach or Weiss).
Any two pieces from the Segovia concert repertoire, from memory.

Harp

A concert piece.
Scales and arpeggios, four octaves, both hands, in thirds, sixths and octaves.

Harpichord

A prelude and fugue from the Well-Tempered Clavier or two movements from a suite by Bach.
A sonata by Scarlatti.
A work by Couperin or Rameau.

Jazz, Applied Music

Candidates must display a high degree of proficiency on their major instrument, as well as a thorough understanding of the elements of jazz. A preliminary taped audition, with accompaniment, is required and should include playing of and improvisations on at least three pieces from the applicant's present jazz repertoire. One slow-tempo ballad should be included in the selection.

If the applicant is found to be qualified for further consideration after evaluation of his taped audition, he will be notified of a date on which he is to be scheduled for a personal and final audition at the Conservatory. The deadline for all graduate tapes is May 1.

Jazz Composition

Candidates must submit the following before a personal audition will be granted:

Manuscripts and a taped performance of original works for evaluation.

A tape demonstrating the applicant's proficiency on his major instrument. The deadline for all tapes is May 1.

Music Education

A candidate for admission in Music Education must have had at least one year of teaching experience. Admission is granted on the basis of documents, an audition on the candidate's major instrument and when possible, a personal interview. Those candidates electing to concentrate in the Kodaly Method must satisfy admission requirements of both the Conservatory and the Kodaly Musical Training Institute in Wellesley, Massachusetts.

Music Literature

Candidates for admission in Music Literature must demonstrate through papers and research previously completed a sufficient knowledge in the history of music and related fields, along with the ability to do research. In addition, they must exhibit proficiency on an applied instrument and must audition on that instrument when applying for admission. The candidate should be proficient in at least two of the following languages: French, German or Italian.

Organ

A major prelude and fugue or a complete trio sonata by J. S. Bach.

A work of another 17th century composer.

A contemporary work written after 1935.

Percussion

The applicant must be advanced on mallet percussion, general percussion and timpani. He must be familiar with all the standard orchestral repertoire from the classical through the contemporary literature. He should be familiar with at least one mallet concerto, for example, Creston, Kurka, or Milhaud. On percussion he should be familiar with such pieces as the Dahl *Duo for Flute and Percussion*, the Kraft *French Suite*, Stravinsky's *L'Histoire du Soldat*, and the Bartok *Sonata for 2 Pianos and Percussion*. On timpani he should be familiar with the Etudes in *The Solo Timpanist* and the Carter *Eight Pieces for Four Timpani*. The applicant must be proficient in solfège.

Performance of Early Music

A candidate for admission in Performance of Early Music must demonstrate proficiency in at least one of the following groups of instruments: organ or harpsichord, strings (violin or viola da gamba), woodwinds, brass, lute or guitar, or voice. In addition, the applicant must possess a working knowledge of sixteenth century counterpoint and eighteenth century harmony. Tapes may be submitted if the candidate is unable to audition in person.

Piano

A program of considerable and varied difficulty consisting of major works from the repertoire and representing at least three of the four historical periods of keyboard literature (Baroque, Classical, Romantic and 20th century).

Strings

At least one movement of a major work from the concerto literature, or a major unaccompanied work.

At least one movement of a major work from the sonata or duo literature.

One 20th century composition.

Theory

A candidate for admission in Theory must submit with his application written examples of his research into various theoretical problems and techniques. Admission is granted on the basis of documents and when possible, a personal interview.

Vocal Accompaniment

A candidate for admission in Vocal Accompaniment must audition in person at the Conservatory. The audition requirements are as follows:

Be prepared to perform a large-scale solo work such as a Chopin Ballade, Brahms Rhapsody, or an equivalent work.

Be expected to accompany an appointed soloist on the following pieces, both in original keys:

Schumann, *Frauenliebe und Leben* cycle.

Debussy, *Ariettes Oubliées* cycle.

A sight-reading examination will be given.

Voice

Five selections, one of which will be an operatic or oratorio aria, encompassing four languages and four stylistic periods.

Woodwinds

One complete sonata and one complete concerto.

One contemporary work demonstrating the candidate's familiarity with modern instrumental techniques.

At least one of the above works is to be memorized. Performance must be of a high level, and indicate the candidate's potential for a professional career as a performer.

APPLICATION FOR ADMISSION TO THE ARTIST'S DIPLOMA

This program is offered in applied instruments, voice, applied jazz and chamber music. Candidates for admission must possess a highly advanced technique and the artistic and personal qualifications necessary to their success as performers. Applications for admission should be submitted to the Director of Admissions not later than May 1.

An official transcript must be forwarded directly from the institution or institutions where previous study was completed. Candidates who intend to apply for financial assistance should so state when the admission application and supporting documents are submitted. (See Financial Assistance section.)

Academic Requirements for Admission

Candidates must hold the Bachelor of Music degree, equivalent qualifications, or a diploma in performance. They must give evidence of substantial and varied repertoire as well as considerable public performing experience.

Audition Requirements for Admission

A taped audition, consisting of a half hour recital, demonstrating the candidate's proficiency and artistic maturity should be forwarded with the application as a preliminary audition. Four stylistic periods should be represented. Applicants

wishing to major in Voice should present pieces representing four languages and four stylistic periods in addition to an aria demonstrating technical sophistication.

If the applicant is found to be qualified for further consideration after evaluation of his taped audition, he will then be notified of a date on which he is to be scheduled for a personal and final audition at the Conservatory before the Faculty Council.

TUITION AND FEES

The tuition rates listed below are to be in effect for the 1975-1976 academic year. The charges cover approximately one-half the cost of educating each student. The balance is met by the Conservatory's funds and by gifts and bequests; and to this extent each student is the beneficiary of considerable financial assistance. The Conservatory makes every effort to aid students further through scholarships and other financial assistance. Government funds are available for those who qualify (see page 28).

The following charges are subject to change in future years at the discretion of the Board of Trustees.

TUITION

Full Time

Bachelor of Music	\$3300.00
Diploma	3000.00
Master of Music	3000.00
Artist Diploma	1500.-3000.00

Part Time

Private instruction (1 hr/per wk.)	1500.00
Undergraduate; rate per course credit	90.00
Graduate; rate per course credit	187.50

GENERAL FEES

Application fee (non-refundable)	20.00
Counseling fee (see p. 11)	22.50
Medical Fee (optional) (see p. 11)	150.00
Late registration fee	25.00
Late change of course fee (see p. 32)	5.00

SPECIAL FEES

Special student registration fee	15.00
Audit fee (see p. 33)	50.00
Make-up examination fee	10.00
Advanced standing examination fee	15.00
Music Education laboratory fee	25.00
Language laboratory fee (see p. 75)	15.00
*Transcript fee	2.00
Job placement dossier (minimum: 5 copies)	1.00 per copy
Practice fee: harpsichord and organ (optional)	100.00
Practice fee: percussion	50.00

*When two or more transcripts are requested at one time, the first is \$2.00; others are \$1.00.

No transcript will be issued unless the student's account is paid in full.

Practice fee: piano	100.00
Xerox fee (all students): for course materials as distributed by faculty	10.00

DORMITORY

**Room and board (double occupancy)	1870.00
**Room and board (single occupancy)	2120.00
Medical fee (see p. 8)	150.00

ADVANCE DEPOSITS

Tuition Deposit

Applicants who are accepted to the Undergraduate or Graduate programs are required to make an advance tuition deposit of \$100 which will be applied to first semester tuition charges. This deposit is not refundable after June 15th prior to matriculation in the event of withdrawal from the Conservatory.

Dormitory Deposit

All students (both entering and returning students) who wish to live in the dormitory are required to make an advance dormitory deposit of \$100 which will be applied to first semester dormitory charges. This deposit is not refundable after June 15th (and will not be applied to tuition charges) in the event of withdrawal from the dormitory.

METHOD OF PAYMENT

Note: Interest at 1 ½% per month (annual rate of 18%) will be charged on all late payments.

First Semester Due September 1

½ Tuition
½ Dormitory
Full Medical Fee
Full Counseling Fee
½ Practice Room Fee
½ Non-Conservatory Scholarship
½ National Direct Student Loan
½ Educational Opportunity Grant
½ Assistantships and Work Scholarships

Second Semester Due December 15

½ Tuition
½ Dormitory
—
—
½ Practice Room Fee
½ Non-Conservatory Scholarship
½ National Direct Student Loan
½ Educational Opportunity Grant
½ Assistantships and Work Scholarships

New England Conservatory scholarships are applied to **second semester** balances after all second semester payments above are considered. Any excess may apply then to first semester charges.

Exception: Where a student has an Educational Opportunity Grant and a New England Conservatory scholarship, the scholarship may be applied ½ to first semester and ½ to second semester.

Veterans must make arrangements for payment as above by these dates also.

**Includes \$20 activities fee (see p. 8).

FINANCIAL ASSISTANCE AWARDS

All Conservatory scholarships will be applied to second semester expenses. If an award exceeds the anticipated total expenses for the second semester, the excess amount of that award will be applied to the first semester's expenses and will be reflected in the fall billing. Once a Conservatory scholarship has been granted, any subsequent reduction in a student's tuition will result in a proportional reduction in the amount of scholarship. It should be noted that any Government financial assistance award is applied to a student's expenses in two equal payments. If a student has a Supplemental Educational Opportunity Grant and a New England Conservatory scholarship, the scholarship may be applied $\frac{1}{2}$ to first semester and $\frac{1}{2}$ to second semester.

PAYMENT PLANS

The Conservatory does not offer any payment plan other than that explained above. However, since some parents prefer to pay tuition and dormitory fees in equal monthly installments during the academic year, the Conservatory has made arrangements with two commercial firms for the payment of tuition and dormitory fees on a monthly basis. Tuition and dormitory deposits are advance payments, nonrefundable, and are therefore excluded from these payments.

1. The Shawmut Bank of Boston NA offers the Tuition Aid Program, a low-cost plan with monthly repayment. There are several payment schedules available for single and multiple-year agreements with insurance coverage on the parent to age 68. Further details may be obtained by writing The Shawmut Bank of Boston NA, Consumer Loan Department, 542 Commonwealth Avenue, Boston, Massachusetts, 02115.
2. The Insured Tuition Payment Plan of Boston, well-known in the educational field, offers two convenient payment programs for parents who desire to budget the annual cost in monthly installments. Both programs include insurance protection which covers the balance of the cost of the entire educational program in the event of the death or disability of the insured parent.

There is a prepayment, interest free program which begins before the first payment is due at the school and ends before graduation.

There is also an Extended Repayment Plan. This program takes advantage of low-cost loan facilities. It reduces the monthly payments and spreads the cost over a longer period of time.

The earlier you start a program, the smaller your payments and the longer the term of your insurance protection. Information about these two programs is sent to the parents of each incoming student. If you would like information in advance, write to: Richard C. Knight Insurance Agency, Inc., Insured Tuition Payment Plan, 6 St. James Avenue, Boston, Massachusetts 02116.

VETERANS

The New England Conservatory curricula leading to the Bachelor of Music degree, the Diploma, and the Master of Music degree are approved by the Veterans Administration for veterans eligible to receive training benefits under Chapter 31 of title 38 (P.L. 894), Chapter 33 of title 38 (P.L. 550), and Chapter 35 of title 38 (P.L. 634).

REFUNDS

The Conservatory will refund all payments exclusive of advance deposits for withdrawals made within the first two weeks after the beginning of first semester classes. If extraordinary circumstances require a student to withdraw after the first two weeks of the first semester, he or she is obligated only for the charges of the remaining days of the semester. No financial liability is incurred in the second semester if notice is given prior to one month before the start of the semester. If a student withdraws after this time, an obligation is incurred for the remaining days of the second semester.

SCHOLARSHIPS, FINANCIAL ASSISTANCE, SPECIAL AWARDS

All students requesting financial assistance must file with the Financial Aid Office a Conservatory financial aid application and a Parents' Confidential Statement. PCS forms may be obtained from high school guidance counselors and the College Scholarship Service. The Student Financial Statement of the College Scholarship Service for married or truly independent students may be obtained from the Financial Aid Officer. Completed financial forms should be sent to the processing center at the designated address.

New Students:

Deadline for admission and financial aid undergraduate applications is March 15.

Deadline for admission and financial aid graduate applications is May 1.

Returning Students:

Application deadline for financial aid for both undergraduate and graduate students is January 10. Parents' Confidential Statements or Student's Financial Statements should be filed by December 10 in order to meet the Conservatory deadline.

All students wishing to receive financial assistance must reapply each year. No financial aid is automatically renewed.

Further information is available from the Financial Aid Office at the Conservatory.

Conservatory scholarships will be applied to second semester expenses. If an award exceeds the anticipated total expenses for the second semester, the excess amount of that award will be applied to the first semester's expenses and will be reflected in the fall billing. Once a Conservatory scholarship has been granted, any subsequent reduction in a student's tuition will result in a proportional reduction in the amount of scholarship. It should be noted that any Governmental financial aid award will be applied to a student's expenses in two equal semester payments.

It is expected that all students who receive awards will participate in curricular or extra-curricular activities assigned to them.

SCHOLARSHIP AWARDS

A Conservatory scholarship award may be granted to those students who have displayed outstanding ability on their major instrument, maintained a high level of accomplishment in theoretical and academic subjects, and distinguished themselves as good citizens of the Conservatory. A scholarship award is an honor award and should not be considered solely as financial assistance. The recommendations, comments and observations of faculty and staff are very important in determining the recipients of scholarship awards. All scholarship awards granted to entering students are, therefore, conditional and not necessarily renewable each year. Funds available for scholarships are listed below.

- Ethan Ayer Scholarship
Carl Baerman Scholarship
Louise Baker Scholarship
Anna C. Bird Scholarship
Edwin Perkins Brown Scholarship
Harriet Tilden Brown Scholarship
Virginia Wellington Cabot Scholarship
Samuel Carr Scholarships
Emily Allen Cates Scholarship
Marion Louise Chapin Scholarship
Chase Scholarship
F. Lyman Clark Scholarship
Class of 1912 Scholarship Fund
Alice Robbins Cole Fund
Emma Burk Conklin Scholarship
M. Ida Converse Scholarships
Jennie L. Cox Scholarship
Lotta Crabtree Scholarships
Forrest J. Cressman Student Aid Fund
David W. Cushing Scholarship
Mabel Daniels Scholarship
Oliver Ditson Scholarship
Robert G. Dodge Scholarship
Ellen B. Doe Scholarship
Henry Morton Dunham Fund
Henry T. and Mary W. Dunham
Scholarship
Lucille Brown Duxbury Scholarship Fund
Emma Eames Scholarship
Arthur F. Estabrook Scholarship
Mrs. Arthur F. Estabrook
Scholarship
Lincoln and Therese Filene Scholarship
Fund
Margaret N. Fisher Scholarship
Arthur Foote Scholarship
Matilda Frelinghuysen Scholarship
Fund
Fanny Elizabeth French Scholarship
Frances Phetteplace Fry Scholarship
Clara E. Getman Scholarship
Marie L. Audet Gillet Scholarship
Wallace Goodrich Scholarship
Lucinda Gould Scholarship
Margaret Heagen Scholarship
Mary Frothingham Hooper
Scholarship Fund
John Collins Hurley Scholarship
George B. Hyde Scholarship
Elma Igelmann Scholarship Fund
Rebecca Jackson Scholarship
Julia Klumpke Scholarship Fund
W. H. Langshaw Scholarship
Rufus Edward Larcom Scholarship
Doris M. Lehmann Memorial
Scholarship Fund
Nettie E. Lentz Scholarship
Agnes M. Lindsay Scholarship
John Ellerton Lodge Scholarship Fund
Cornelia Lombard Scholarship
Anna M. Mason Scholarship
Helen Weinberg Massell Memorial
Scholarship in Piano
Elizabeth Henshaw Metcalf Memorial
Fund
Gladys Miller Scholarship Fund
Mildred Miller Scholarship
Oliver W. Mink Piano Fund
Mrs. Oliver W. Mink Fund
Mary C. Morrison Scholarship
Ruth S. Morse Scholarship Fund
George H. Munroe Fund
Elsie and Walter W. Naumburg
Scholarship
New England Conservatory Alumni
Association Memorial Scholarship
Dora T. Nye Scholarship
John Padavano Memorial Scholarship
Award
Blanche B. Parker Fund
Katharine H. Parker Scholarship
Catherine E. Pitts Scholarship Award
Marion S. Potter Scholarship
Mabel Louise Riley Scholarship
Clara Kathleen Rogers Scholarship
Malcolm Rogers Scholarship

Florence C. Rowe Scholarship Fund
Rebecca F. Sampson Scholarship
Jesus Maria Sanroma Scholarship
George Saunders Memorial
Scholarship
Edmund H. Sears Memorial
Scholarship
Sylvia C. Segal Scholarship Fund
Southwick Scholarship
Alden Speare Scholarship
Ruth Amelia Squire Memorial Fund
Stern Family Memorial Scholarship
Students House, Inc. Scholarship
Marie Sundelius Scholarship
Mrs. Grace Tilton Scholarship
Willem Valkenier Scholarship

Helen E. Vickery Scholarship
Virginia Wainwright Scholarship
Elizabeth Louise Walker Scholarship
Fund
Charles Warren Scholarship Fund
Antoinette G. Watson Scholarship
Fund
Leo Weidhorn Scholarship
Weston Country Evening Concert
Series Scholarship Fund
Weston-Metropolitan Hammond Organ
Club, Inc. Scholarship Fund
Weyerhaeuser Scholarship
Amasa J. Whiting Scholarship
Chester W. Williams Fund
Felix Wolfes Scholarship
Jennie E. Woodman Scholarship

FINANCIAL ASSISTANCE

Government Programs

(Government awards are dependent upon Congressional appropriation of funds.)

1. Basic Educational Opportunity Grant.

The Basic Educational Opportunity Grant program was authorized by the Education Amendments of 1972. This program provides for the payment of Basic Grant awards to students attending eligible institutions of higher education and is intended to be the "floor" of a student's financial aid package. The maximum grant eligibility for each student is \$1400, less the amount the student and his family can be expected to contribute toward the student's education. The amount of this expected family contribution is determined on the basis of a family contribution schedule developed by the Office of Education. The law also specifies certain limitations on the amount of grant each student may receive, according to the costs of the educational institution. Applications for determining the expected family contribution are available in public buildings such as post offices and banks, as well as in secondary schools and the Financial Aid Office at the Conservatory.

Note: The program which is for undergraduate students only is not yet fully funded and, in 1975-76, will apply only to first-time freshmen, sophomores and juniors. It is expected that awards will range from \$200 to \$1000. When the program is in full operation in future years, all undergraduates will be eligible to apply for the grant and maximum awards will be \$1400.

2. Supplemental Educational Opportunity Grant Program

Grants are available to a limited number of **undergraduate students only** who are in good standing and enrolled on a full-time basis and have exceptional financial need. Grants range from \$200 to \$1000 per year and may constitute no more than one-half of the total assistance given to the student. No special application form is required. Awards are made by the Financial Aid Committee.

3. National Direct Student Loan Program

Under provisions of the National Defense Education Act of 1958, the Conservatory participates in and contributes to the National Direct Student Loan Program. Undergraduate students may apply for up to \$1250 per year (a four-year aggregate of \$5000 maximum); graduate student maximum is \$2500 per year. The student borrower must sign a promissory note for the loan agreeing to begin repayment

no later than nine months after he ceases to be at least a half-time student and to complete the total repayment within ten years thereafter. No interest accrues on the loan prior to the beginning of the repayment schedule, but thereafter the loan bears simple interest of 3% per annum on the unpaid balance. Repayment may be deferred up to three years while a borrower is serving in the armed forces, Peace Corps, or Vista. Repayment is deferred for as long as a borrower is enrolled in an institution of higher education and is carrying at least a half-time workload. Borrowers who elect to teach in certain eligible schools located in areas of primarily low-income families may qualify for a 15% cancellation of the entire obligation. NDSL application forms should be obtained from the Financial Aid Office.

4. Guaranteed Insured Loan Program

Under the provisions of the Higher Education Act of 1965 the Federal Government has agreements with many states to offer federally insured guaranteed loans to students. The loan amount varies from state to state; the maximum is \$2500 per academic year. Applications for guaranteed loans may be obtained at the family's home banking institution. A formal financial statement must be provided in order that the Financial Aid Office may complete its part in the bank loan application. Students applying for a loan only (not for scholarship) may submit a simple Financial Aid Statement form processed by the College Scholarship Service for guaranteed loans only.

Conservatory Assistance

1. Conservatory Loan Program

A limited amount of funds is available in the form of loans. All Conservatory students are eligible to apply. Sources available for the Conservatory loan program are listed below.

- a. Mr. and Mrs. Philip R. Allen Endowment. A gift, the income of which is to be used for loans to students.
- b. The Alvan T. and Viola D. Fuller Fund. Established by a gift from the Alvan T. Fuller Foundation, the income to be used for grants-in-aid to students.
- c. The Henry Munroe Rogers Fund. A gift, the income of which is to be used for loans to students.
- d. The Eben Tourjée Student Aid Fund. An Alumni Association fund from which students may borrow modest sums to meet emergency situations. Students are expected to repay these loans in accordance with an established schedule.
- e. The Charles Oscar Sink Memorial Fund. Established by a bequest, this fund is to be used for loans to students.
- f. Beneficent Society Loans. The Beneficent Society of the New England Conservatory of Music has a fund available to lend to juniors, seniors, and graduate students, who have been properly recommended, to assist them with their tuition expenses. Loans from this fund are made without interest, with the understanding that they will be repaid in accordance with a basic repayment plan after graduation or withdrawal, so that funds may continue to be available for other students needing help. Meetings for the consideration of loans are held in January and May.
- g. Dean's Discretionary Fund. A gift from Edith and Carl Weyerhaeuser to provide small short-term loans for student emergencies.

2. Student Aid Work Opportunities

A limited number of opportunities to work on an hourly basis at the Conservatory are available in offices, in the library, and on the maintenance staff. Informa-

tion and applications should be obtained from the Conservatory Placement Bureau. Students wishing to work in the cafeteria should apply directly to the cafeteria manager.

3. Graduate Assistantships

A limited number of graduate assistantships are available. Such awards are usually made to second-year graduate students whose abilities and talents are known to the faculty, who generally make such assignments. Graduate students may apply for assistantships in any of the following fields for which previous training and experience permits them to qualify: Orchestral and Choral Libraries, Chorus, Humanities, Music Education, Music Literature, Vocal Accompaniment, Wind Ensemble, Afro-American Music, Performance of Early Music, and Theoretical Studies.

4. Dormitory Counselors

Six dormitory Counselors are selected each year. These are students who are usually in the Graduate Program, and in addition to serving as a liaison between the Administration and the students on their floor, the Counselors must be available to students for discussion and advice.

5. Nurse's Aides

Two students are selected to live on the eighth floor of the dormitory and to assist the Registered Nurse with her duties. The Nurse's Aides share responsibility for being on call during evening and night-time hours.

SPECIAL AWARDS

Student Awards

1. George Whitefield Chadwick Medal

To be awarded annually to the senior student whose entire Conservatory record of achievement has been most distinguished by superior accomplishment in the candidate's major field, supplementary studies, extra-curricular activities, and good citizenship. The recipient will be determined by decision of the Faculty Council.

2. Pi Kappa Lambda

The New England Conservatory chapter of Pi Kappa Lambda, the national music honor society, each year elects to membership a number of seniors and graduate students. Such election is indicative of extraordinary attainment in music, together with the personal qualifications necessary for success in the field.

In addition to other activities, Pi Kappa Lambda endeavors to stimulate high standards of musical achievement by conducting an annual scholarship competition open to all returning juniors, seniors, graduate students and Artist Diploma candidates.

Faculty Awards

1. Philip R. Allen Chair in Chamber Music

A fund established by a gift from Mr. and Mrs. Philip R. Allen and Mr. and Mrs. Carl A. Weyerhaeuser, the income of which is to be used to endow a chair or chairs in chamber music.

2. Hyman Aronowitz Memorial Fund for Teachers

A gift from the Hyman Aronowitz Family Association in memory of the late Hyman Aronowitz whose six daughters attended the Conservatory. When the income from the fund has reached a specified amount, it is to be used annually for

the benefit of one or more teachers selected by the President of the Conservatory. The Fund is open to subscription by friends and the public.

3. Frederick S. Converse Fellowship

Awarded by the Executive Committee to a member of the Theory Department, such member to be recommended by the President, for assisting in the supervision and administration of courses in the field of music theory, and for the purpose of achieving an effective coordination.

4. Walter W. Naumburg Professorship in Music

Income from a bequest under the will of Walter W. Naumburg to endow professorships in music.

ACADEMIC REGULATIONS

Responsibility and authority for the admission, continuance, promotion and graduation of students is vested in the President, the Vice President, the Deans and the Faculty Council. The New England Conservatory reserves the right to refuse, suspend, or cancel the registration of any student whose acceptance or continued attendance is considered to be detrimental to the best interests of the student or the college.

It is the responsibility of each student to read the information on the Conservatory bulletin boards regularly. In addition, all students are responsible for checking their mailboxes regularly for messages from their teachers, other students and the administration. All students must keep the Registrar's office informed of their correct local and summer address.

Students must register with the Dean's office their intention to return to the Conservatory. Students who do not intend to return to school during the academic year must discuss this decision with the Dean's office.

GRADE SYSTEM

The Conservatory has adopted the Pass-Fail system for all courses and lessons carrying credit, undergraduate as well as graduate.

A Pass with Honors recognizes original and creative work over and above normal expectations in any given subject.

Incomplete (INC) indicates that the final examination was not taken. Therefore, the student's grade in the course becomes failure unless the work is made up as follows: (1) if the incomplete is given at the end of the first semester, the work must be made up within the first six weeks of the second semester; (2) if the incomplete is given at the end of the second semester, the work must be completed before the first day of classes of the following fall semester.

Notices of low standing or failure at mid-semester are sent to students. A detailed written evaluation of the student's work will be given by the teacher every semester.

PROBATION AND DISMISSAL

Any student having two failures (or withdraw failures) a semester in required courses (including his major) will be put on probation for the next semester. A third failure in any course, whether or not it be required, will automatically bring the student's case before the Faculty Council for review, with the Department Chairman and/or the student's major teacher present. Any student who fails three required courses within two school years (or four semesters) will be put on probation for the next semester. **No student will be taken off probation except by vote of the Faculty Council.** Should a student be put on probation, he is required to pass **all** courses during that period or be subject to dismissal.

There will be not more than two successive failures (or withdraw failures) allowed in any one required course. Should this occur, it will result in automatic dismissal from school. Note: Some courses will be construed as unified one-year courses. Credit for each semester will be contingent upon the successful completion of both semesters. Other courses may be construed on a one-semester basis. Credit for these courses will be granted on an individual semester basis. Students should check with the Dean's Office at the beginning of the school year to learn which of the courses will be construed as unified one-year (two-semester) courses.

Failure of a promotional audition will subject a student to dismissal, based on the recommendation of the Department Chairman and a vote by the Faculty Council.

COURSE CHANGES

A change of course or section must be approved by the Dean's Office. Permission for change is not normally granted after the second week of a semester.

The addition or cancellation of courses must be approved by the Dean's Office. A failing grade will be recorded for courses cancelled without such approval. If a course is cancelled after the second week of a semester, a permanent grade of WP (Withdraw Pass) or WF (Withdraw Fail) is recorded, and there is a \$5 fee payable at the time of cancellation.

After registration, if no more than six students have registered for a course, undergraduate or graduate, which is not required in any degree program, this course can be cancelled. Such a cancellation may not take place later than the end of the first week of a semester.

ATTENDANCE

Regular attendance in classes, private lessons and rehearsals of all performing organizations and chamber music as assigned is expected of all students. Excuses for illness from classes and private lessons must be cleared by calling the Registrar (Ext. 271). Absences from rehearsals or concerts of a performing organization must be cleared through the office of the Administrative Coordinator (Ext. 283). Absences from an exam require a doctor's excuse and must be cleared through the Dean's Office. Excuses for death in the family are granted by the Dean's Office.

All students are required to be in attendance from the opening of school (Orientation Week and Registration) through the final examination period and promotional auditions.

CHANGE OF MAJOR

Students requesting a change in major must first discuss the possibility with one of the Deans. The student then must qualify for the new major through an audition and examinations as required by the department. Students who wish to change their major to Composition must complete their requests by February 1st.

LEAVE OF ABSENCE

Those students wishing a leave of absence must make a request in writing to the Dean. He will then consult with the major teacher and other faculty of the student. A leave of absence is granted for one year; after that time a student must re-apply through the Admissions Office and audition to be re-accepted.

AUDITING

Auditing is permitted only for full-time Conservatory students with the permission of the instructor and the approval of the Dean's Office. The charge for auditing a course is \$50. per semester.

SPECIAL STUDENTS

There is a limited amount of space available for special students, i.e., professional musicians and teachers of music who wish to take certain specific courses at the Conservatory on a part-time basis. In general, special students may not take Theory courses. Special students who wish to take private lessons for college credit must make application to the Director of Admissions. Special students may not audit courses and will be placed in a class for credit only with permission of the instructor and/or the department chairman. Each case will be decided on its individual merits. Only after all degree candidates have completed their registration will the Conservatory accept special students for course work.

RECITAL PROCEDURE

It is the responsibility of each student to make the arrangements for his graduating recital. Students who will present a recital during the academic year must contact the Office of the Administrative Coordinator about a tentative date as soon as possible. They must then receive written approval from their private instrumental teacher that they may give a recital. It is expected that all student recitals will take place at the Conservatory. Any exceptions to this rule must be cleared with the department chairman and the Administrative Coordinator.

String players and pianists will be required to play full recitals without the inclusion of chamber music (trios, quartets, etc.).

In all other categories — Vocal and Instrumental — graduating students may request permission to include **one** chamber music work. Such requests must be made of the student's own private teacher, as well as of the teachers of those students assisting in the chamber music work. Final clearance of the student's recital program shall come from the office of the Associate Dean.

UNDERGRADUATE DEPARTMENT

The Undergraduate Department offers a four-year program leading to a Bachelor of Music degree in Applied Music, Voice, Composition, Music Education, Jazz and Third Stream.

Each program in the Undergraduate Department is designed to develop individual musicianship and proficiency on a professional level of artistic accomplishment. All undergraduate students are given intensive instruction in practical as well as in analytical theory and in history and literature of music. In addition, degree candidates will take courses in humanities and/or modern languages. Courses of specialization appropriate to the major field are provided in many programs.

A thorough review of each student's work is made each semester to determine whether he should continue his study at the Conservatory. All recommendations for dismissal will be reviewed by the Faculty Council.

The tuition charge covers all required class and private instruction as listed in the curricular outlines. There is an additional charge for extra instruction undertaken at the student's option.

BACHELOR OF MUSIC PROGRAMS

Bachelor of Music in Applied Music

The program is offered in Piano, Voice, Organ, Harpsichord, orchestral instruments, Guitar, Jazz and Third Stream. Its principal aim is the development of excellence in solo, chamber music and large ensemble performance. The student will learn the essential repertory written for his instrument and through the Conservatory's diversified performance activities (Orchestra, Chorus, Opera, Chamber Music, Wind Ensemble, Jazz Ensembles, Ragtime Ensemble and solo recitals), will have considerable opportunity to apply his skill in a variety of performance situations.

This preparation is necessary for students seeking professional careers in performance as well as for those going into the teaching profession. The Bachelor of Music Degree is the normal prerequisite for students wishing to continue into graduate study.

Candidates for admission must demonstrate substantial achievement on their instrument as well as a strong potential in general musicianship, and considerable capacity for intellectual development and scholastic aptitude.

Bachelor of Music in Music Education

This program is designed to produce highly qualified music educators with certification as teachers at all academic levels. It encompasses the same musical and academic requirements of all other degree curricula of the Conservatory, in addition to providing the student with those intensive professional courses necessary to a successful teaching career.

Bachelor of Music in Music Education with Kodaly Emphasis.

There is a growing number of school systems seeking teachers who have been trained in the Kodaly method largely because this method has been such a successful way to teach children to read music. To help meet this need, the Conservatory offers an intense undergraduate program in which the philosophy and techniques of the Kodaly method can be acquired. Through singing and experiencing music of their own and other cultures, children develop aural skills while retaining what Kodaly teachers believe is their inherent enjoyment of music. Such skills have proven to develop their memory and attention span to the degree that learning has been improved in other areas of their education.

The program, open to a limited number of students, includes all of the requirements of the present Music Education curriculum. Hungarian Kodaly-specialists will be working in those classes that use Kodaly materials.

Applicants must provide the same evidence of achievement as applicants for admission to the Bachelor of Music in Applied Music.

Bachelor of Music in Composition

Open to qualified students who have already shown evidence of creative ability, this program seeks to further develop the student's gift by offering intensive study of those practical and theoretical disciplines which are a necessary prerequisite to the composer's development of his craft. Opportunities are provided for the discussion and performance of student compositions.

Bachelor of Music in Jazz

This is a program offered by the Afro-American Music Department including performance activities and course work. Since jazz involves improvisation to a large extent, this curriculum is of necessity oriented towards both the creative and performing aspects. Through intensive training in various large and small ensembles, as well as courses in theory, arranging and the history of Afro-American music, a comprehensive involvement with America's unique indigenous musical contribution is available.

Applicants must meet the same admission standards in performance as other applied majors, with the understanding that their instrumental abilities may be weighted in the direction of jazz.

In keeping with contemporary trends of synthesizing various styles and contemporary concepts, the Conservatory's jazz program welcomes students who see this music not as a separate isolated musical activity, but as part of a larger musical spectrum.

SPECIAL PROGRAMS

Bachelor of Music in Theory

At the end of their sophomore year, undergraduates who are musically and intellectually qualified may request admission to the undergraduate Theory major. The curriculum for these students is individually designed to fit their

particular abilities, needs and interests. In general, it includes a greater than usual emphasis on compositional and analytical aspects of theory. In the senior year, it substitutes for instrumental study a private weekly conference with a member of the theory faculty who assists in the preparation of a chosen Senior Project.

Double Major

A few highly qualified students may at the end of their sophomore year choose to elect a five year program leading to a double major in theory, composition or conducting with applied music. The program will be designed on an individual basis after consultation with the appropriate department chairmen and the Deans.

DIPLOMA PROGRAM

This program is offered in all areas of undergraduate study with the exception of Music Education and Theory. Under special conditions, the Diploma can be awarded in composition after consultation with the chairman of the department. The Diploma is a non-academic award. It permits maximum concentration in the major field of study, with supplementary studies in theoretical subjects and history and literature of music. The Diploma program is particularly appropriate for students wishing to concentrate only on musical subjects without fulfilling degree requirements. Applicants must demonstrate the same musical qualifications required for the Bachelor of Music program.

DEGREE REQUIREMENTS

Applied Music — Performance Requirements

The Applied major is conceived of as a unit comprising instrumental lessons, performing organizations and chamber music. While lessons and participation in a performing organization are required during all four undergraduate years, the extent of required participation in chamber music depends on the specific instrumental category.

Instrumental and Vocal Instruction

1. Instruction on the applied instrument or in Voice will consist of private lessons, one hour per week for 30 weeks each year, during all four years of study. (4 credits per semester are granted for private study in the major).
2. Requirements for promotion: During the course of each year, every undergraduate student is required to demonstrate by audition satisfactory achievement and progress in his applied major. Satisfactory performance at this audition and successful completion of the year's course work are the basis for promotion. **It is the responsibility of each student to provide his own accompanist at the promotional audition.**
3. The candidate will perform in a solo recital in the final year of study. Permission must be granted by the faculty of each instrumental department before the recital may be presented.

The only exception is as follows:

String majors must present a solo recital in the final year of study, but will not be required to audition before a jury prior to the recital. Instead, the

candidate must successfully present a final promotional audition before members of the String faculty at the end of his senior year. Repertory to be studied for this audition will be chosen in consultation with the department chairman.

Performing Organization Requirement

All undergraduate Applied Music majors are required to participate in at least one of the performing organizations listed below during each year of their residence at the Conservatory.*

Conservatory Symphony Orchestra
Repertory Orchestra
Conservatory Chorus
Repertory Chorus
Conservatory Wind Ensemble
Repertory Wind Ensemble
Chamber Wind Ensemble
Jazz Ensembles
Conservatory Opera Theatre
Collegium Musicum

Admission to performing organizations is granted by audition only. (1 credit per semester is granted for participation in performing organizations).

Chamber Music Requirement

Strings: A minimum of 5 semesters of chamber music (1 credit per semester) is required of all students of violin, viola and 'cello.

Winds, Percussion, Harp, Double Bass, and Guitar: A minimum of 2 semesters of chamber music (1 credit per semester) is required of all students of orchestral instruments other than violin, viola and 'cello.

Piano: A minimum of one semester (1 credit) of chamber music is required of all Piano majors, during which time they must prepare at least one major chamber music work. Some students may be required to participate in the Chamber Music Program for more than one semester; in this case, the student will receive credit accordingly (1 credit per semester).

Composition — Performance Requirements

Individual Instruction

1. **Freshman and sophomore years:** Private instruction will consist of a one-half hour lesson per week in composition (2 credits per semester) and a one-half hour lesson per week in the student's instrument minor (2 credits per semester).

Junior and Senior years: Private instruction will consist of a one hour lesson per week in composition (4 credits per semester).

2. Students will present their compositions before a jury for review at the end of their sophomore year. A written comprehensive examination will be given during Registration week in the senior year.

3. The candidate will be expected to prepare two of his chamber compositions for performance and will be expected to perform or conduct in one work, not necessarily his own. The candidate is also advised to participate in chamber music as conductor, coach, performer or observer.

***Exception:** Applied Keyboard majors are excused during their senior year.

Performing Organization Requirement

All undergraduate Composition majors are required to participate in a performing organization (1 credit per semester) during at least two years of their study at the Conservatory, preferably during the freshman and sophomore years. (See above, Performing Organization Requirement for Applied Music majors, for list of performing organizations which fulfill the requirement for Composition majors).

Jazz — Performance Requirements

Instrumental Instruction

1. Instrumental instruction on the applied instrument will consist of private lessons, one hour per week for 30 weeks each year, during all four years of study. (4 credits per semester are granted for private study in the major).
2. Requirements for promotion: See above, Requirements for Promotion for Applied Music majors.
3. The candidate will perform in a solo recital or small group recital in the final year of study. The recital may include, with the approval of the major teacher, non-jazz literature.

Performing Organization Requirement

All undergraduate Jazz majors are required to participate in a performing organization (1 credit per semester) during each year of their residence at the Conservatory. (See above, Performing Organization Requirement for Applied Music majors, for list of performing organizations which fulfill the requirement for Jazz majors).

Music Education — Performance Requirements

Instrumental and Vocal Instruction

1. Instrumental instruction on the applied instrument will consist of private lessons, one hour per week for 30 weeks each year, during all four years of study. (4 credits per semester are granted for private study in the major).
2. Requirements for promotion: See above, Requirements for Promotion for Applied Music majors. The study of a substantial repertory will be required.
3. Each Music Education major must perform in at least two student recitals, one each in the junior and senior year.

Performing Organization Requirement

All undergraduate Music Education majors are required to participate in a performing organization (1 credit per semester) during 3½ years of their residence at the Conservatory. They are excused from participation in a performing organization during the second semester of their senior year. (See above, Performing Organization Requirement for Applied Music majors for list of performing organizations which fulfill the requirement for Music Education majors).

Additional Requirements — Bachelor of Music

Music Education

1. All students will be required to take a comprehensive examination during the sophomore year. This comprehensive examination will consist of a review of all course content from the freshman and sophomore years as well as an assessment of the basic potential for the student's teaching abilities and general knowledge (social, educational, cultural). The student must receive a passing grade in this comprehensive examination before being admitted to the upper level of undergraduate work.
2. All students will be required to take a comprehensive examination during the senior year. This comprehensive examination will consist of a review of all course content from the entire four years of study plus an evaluation of the student's ability to communicate and articulate his ideas relative to music, music education and general knowledge (social, educational, cultural). The student will be given a grade (Pass/Fail) for this comprehensive examination and must receive a passing grade before being permitted to graduate.
3. A student must have senior standing in all required courses and applied studies in order to practice teach.
4. Proficiency examinations on all subject matter to be included in the practice teaching experience of each student must be passed before any student will be allowed to practice teach.
5. All students must pass a piano proficiency examination before graduating.
6. All students taking minor instrument courses are required to pay a \$25. laboratory fee for the use of Conservatory instruments.

Piano

A total of 8 credits in the chamber music area must be earned by all Piano majors (in addition to the required 1 credit to be earned through participation in the Chamber Music Program). Students may choose from the following courses and programs to complete this requirement:

Piano 307, 308: required of all undergraduate Piano majors (normally to be elected in the sophomore year). Students with considerable experience in instrumental accompaniment may be excused by the Chairman of the Department. (2 credits per semester)

Piano 407G, 408G. (2 credits per semester)

Piano 503U, 504U. (2 credits per semester)

Sonata Preparation: one or two semesters of regular work under the guidance of an instrumental teacher. (1 credit per semester)

Voice Studio Accompaniment: one semester of regular work under the guidance of a Voice teacher. (1 credit)

Piano Ensemble: one or two semesters. (1 credit per semester)

Voice

1. Voice majors must demonstrate basic keyboard proficiency in performance, sight reading and accompaniment prior to graduation.
2. All Voice majors are expected to have the equivalent of a minimum of one year each of Italian, German and French.

Requirements for Graduation

Candidates for graduation must complete all prescribed course work and earn the total number of credits required as indicated in the four-year curriculum for their major. Though a minimum of 120 credits is required for the Bachelor of Music degree (90 credits for the Diploma), the Conservatory reserves the right to require additional credits according to the major pursued.

All undergraduate candidates must fulfill the following minimum credit distribution requirements:

Private Study: 32 credits

*Theory: 26 credits (Jazz majors: 20 credits)

Music Literature: 12 credits (Composition majors: 8 credits)

**Non-Music: 24 credits

The passing of a comprehensive examination demonstrating proficiency in musicianship areas as well as a broad knowledge of the literature and materials of the candidate's major field may be required by some departments.

Transfer students must earn at least the final 30 credits in residence at the Conservatory. Music Education transfer students are not accepted beyond the sophomore level.

*This credit requirement is valid beginning 1975-76 with the class of 1980. Students in other classes should consult the Dean's Office for their particular requirements.

**Not applicable to Diploma students.

UNDERGRADUATE CURRICULA — BACHELOR OF MUSIC DEGREE

Composition

Freshman Year

Composition Major	4
Instrument Minor	4
Composition 101	2
Composition 102	4
Theory 101, 102, 103	8
Theory 301, 302	6
Music Literature 101	2
Music Literature elective	2
Performing Organization	2
	<hr/>
	34

Chamber Music or elective	2
Theory 101, 102, 103	8
Music Literature 101	2
Music Literature elective	2
Humanities 101, 102	6
	<hr/>
	30

Sophomore Year

Harpsichord Major	8
Performing Organization	2
Theory*	12
Music Literature electives	4
P.E.M. 301G, 302G	2
Humanities 201, 202	6
	<hr/>
	34

Sophomore Year

Composition Major	4
Instrument Minor	4
Composition 201, 202	4
Theory 200 elective*	6
Theory 405, 406	6
Humanities elective	6
Performing Organization	2
	<hr/>
	32

Junior Year

Harpsichord Major	8
Performing Organization	2
Chamber Music or elective	2
Theory*	6
P.E.M. 401G, 402G	2
Humanities or Language elective	6
	<hr/>
	26

Junior Year

Composition Major	8
Composition 301, 302	6
Theory elective*	6
Math 301G	3
Logic 302G	3
Humanities elective	6
	<hr/>
	32

Senior Year

Harpsichord Major	8
Chamber Music or elective	2
Music Literature electives	4
Humanities or Language elective	6
Electives	12
	<hr/>
	32

Senior Year

Composition Major	8
Composition 401, 402	4
Music Literature elective	4
Humanities elective	6
Electives	8
	<hr/>
	30

TOTAL 122

Jazz

Freshman Year

Applied Major	8
Performing Organization	2
Theory 101, 102, 103	8
Music Literature 101	2
Music Literature elective	2
A.A.M. 101, 102	4
Humanities 101, 102	6
	<hr/>
	32

Credits

TOTAL 128

Harpsichord

Freshman Year

Harpsichord Major	8
Performing Organization	2

Credits

*Please refer to page 69.

Sophomore Year

Applied Major	8
Performing Organization	2
Theory*	12
A.A.M. 203G, 204G	4
A.A.M. 205, 206	4
Humanities 201, 202	6
	<hr/>
	36

Junior Year

Applied Major	8
Performing Organization	2
A.A.M. 301G, 302G	4
A.A.M. 303G, 304G	4
Music Literature electives	4
Humanities or Language elective	6
Elective	4-6
	<hr/>
	32-34

Senior Year

Applied Major	8
Performing Organization	2
Humanities or Language elective	6
Electives	12
	<hr/>
	28
TOTAL	128-130

Music Education

Freshman Year

Applied Major	8
Performing Organization	2
Theory 101, 102, 103	8
Music Literature 101	2
Music Literature elective	2
Music Education 103, 104	2
Minor Instrument #1	2
Music Education Workshop	0
Humanities 101, 102	6
Language or Humanities elective	6
	<hr/>
	38

Sophomore Year

Applied Major	8
Performing Organization	2
Theory *	12
Music Literature electives	4
Music Education 105, 106	1
Music Education 101G	1
Music Education 204	2
Minor Instrument #2	2

Music Education Workshop	0
Humanities 201, 202	6
Language or Humanities elective	6
	<hr/>
	44

Junior Year

Applied Major	8
Performing Organization	2
Theory*	6
Music Literature elective	2
Music Education 205, 206	1
Music Education 301, 302, or	
303, 304	4
Music Education 305, 306	4
Music Education 307, 308	4
Elective	4
**Minor Instrument #3	2
	<hr/>
	35-37

Senior Year

Applied Major	8
Performing Organization	1
Music Education 403	.5
Music Education 405	2
Music Education 406	6
Music Education 407, 408	2
Music Education Workshop	0
Music Literature elective	
(1st sem.)	2
	<hr/>
	21.5

TOTAL	138.5-140.5
-------	-------------

Music Education with Kodaly Emphasis

Freshman Year

Applied Major	8
Performing Organization	2
Music Education 121, 122	6
Theory 101, 102, 103	8
Music Literature 101	2
Music Literature elective	2
Music Education 103, 104	2
Music Education Workshop	0
Humanities 101, 102	6
Language or Humanities elective	6
	<hr/>
	42

*Please refer to page 69.

**Required for Instrumental Teachers

Sophomore Year

Applied Major	8
Performing Organization	2
Music Education 221, 222	6
Theory*	12
Music Literature electives	4
Music Education 105, 106	1
Music Education Workshop	0
Humanities 201, 202	6
Voice Class	2
	<hr/>
	41

Chamber Music or elective***	2
Theory 101, 102, 103	8
Music Literature 101	2
Music Literature elective	2
Humanities 101, 102	6
	<hr/>
	30

Junior Year

Applied Major	8
Performing Organization	2
Music Education 321, 322	6
Music Education 323, 324	4
Music Education 325, 326	4
Theory*	6
Music Education 307, 308	4
Music Literature elective	2
Music Education 205, 206	2
Language or Humanities elective	6
	<hr/>
	44

Sophomore Year

Instrument Major	8
Performing Organization	2
Chamber Music or elective***	2
Theory *	12
Music Literature electives	4
Humanities 201, 202	6
	<hr/>
	34

Junior Year

Instrument Major	8
Performing Organization	2
Chamber Music or elective***	2
Theory*	6
Music Literature electives	4
Humanities or Language elective	6
	<hr/>
	28

Senior Year

Applied Major	8
Performing Organization	2
Music Education 421, 422	6
Music Education 423, 424	2
Music Education 403	.5
Music Education 405	2
Music Education 406	6
Music Education 407, 408	2
Music Education Workshop	0
	<hr/>
	28.5

Senior Year

Instrument Major	8
Performing Organization	2
Chamber Music or elective***	2
Humanities or Language elective	6
Electives	12
	<hr/>
	30
TOTAL	122

TOTAL

155.5

Orchestral Instruments

Freshman Year

Instrument Major	8
Performing Organization	2
	<hr/>
	10

Credits

Organ

Freshman Year

Organ Major	8
Performing Organization	2
Theory 101, 102, 103	8
Music Literature 101	2
Music Literature elective	2
Humanities 101, 102	6
Elective	2
	<hr/>
	30

Credits

30

*Please refer to page 69.

***Minimum Chamber Music Requirement:

1. Strings (Violin, Viola, Cello) — 5 semesters.
2. Winds, Percussion, Harp, Double Bass and Guitar — 2 semesters.

Sophomore Year

Organ Major	8
Performing Organization	2
Theory*	12
Music Literature electives	4
Humanities 201, 202	6
Elective	2
	<hr/>
	34

Junior Year

Organ Major	8
Performing Organization	2
Theory*	6
Music Literature electives	4
Organ 301G, 302G	4
Humanities or Language elective	6
	<hr/>
	30

Senior year

Organ Major	8
Organ 403G, 404G	4
P.E.M. elective	4
Humanities or Language elective	6
Electives	8-10
	<hr/>
	30-32

TOTAL

124-126

Piano

Freshman Year

Piano Major	8
Performing Organization	2
Theory 101, 102, 103	8
Music Literature 101	2
Music Literature elective	2
Humanities 101, 102	6
Elective	2
	<hr/>
	30

Sophomore Year

Piano Major	8
Performing Organization	2
Theory*	12
Music Literature electives	4
Humanities 201, 202	6
Elective	2
	<hr/>
	34

*Please refer to page 69.

Junior Year

Piano Major	8
Performing Organization	2
Theory*	6
Humanities or Language elective	6
Elective	6
	<hr/>
	28

Senior Year

Piano Major	8
Humanities or Language elective	6
Music Literature electives	4
Electives	12
	<hr/>
	30
TOTAL	122

Third Stream

Freshman Year

Third Stream Major	4
Instrument Major	4
Performing Organization	2
Theory 101, 102, 103	8
Music Literature 101	2
Music Literature elective	2
Third Stream 101, 102	4
Humanities 101, 102	6
	<hr/>
	32

Sophomore Year

Third Stream Major	4
Instrument Major	4
Performing Organization	2
Theory*	12
Music Literature electives	4
Third Stream 201, 202	4
Humanities 201, 202	6
	<hr/>
	36

Junior Year

Third Stream Major	4
Instrument Major	4
Performing Organization	2
Theory*	6
Music Literature electives	4
Third Stream 301, 302	4
Humanities or Language elective	6
	<hr/>
	30

Senior Year

Third Stream Major	4
--------------------	---

Instrument Major	4
Performing Organization	2
Third Stream 401, 402	4
Humanities or Language elective	6
Electives	<u>8-10</u>

28-30

TOTAL	126-128
-------	---------

Voice

Freshman Year	<i>Credits</i>
Voice Major	8
Performing Organization	2
Theory 101, 102, 103	8
Music Literature 101	2
Music Literature elective	2
Language (Italian)	6
Elective	<u>2</u>
	30

Sophomore Year

Voice Major	8
Performing Organization	2
Theory*	12
Music Literature electives	4
Language (German)	6
Elective	<u>2</u>
	34

Junior Year

Voice Major	8
Performing Organization	2
Theory*	6
Voice 401G, 402G	4
Language (French)	6
Elective	<u>2</u>
	28

Senior Year

Voice Major	8
Performing Organization	2
Music Literature electives	4
Humanities or Language elective	6
Voice 403G, 404G	4
Electives	<u>8-10</u>
	32-34
TOTAL	124-126

UNDERGRADUATE CURRICULA — DIPLOMA

Diploma Harpsichord

Freshman Year	<i>Credits</i>
Harpsichord Major	8
Performing Organization	2
Chamber Music or elective	2
Theory 101, 102, 103	8
Music Literature 101	2
Music Literature elective	<u>2</u>
	24
Sophomore Year	
Harpsichord Major	8
Performing Organization	2
Theory*	12
Music Literature electives	4
P.E.M. 301G, 302G	<u>2</u>
	28

Junior Year

Harpsichord Major	8
Performing Organization	2
Chamber Music or elective	2
Theory*	6
P.E.M. 401G, 402G	<u>2</u>
	20

Senior Year

Harpsichord Major	8
Chamber Music or elective	2
Music Literature electives	4
Electives	<u>8-10</u>
	22-24
TOTAL	94-96

Diploma Jazz

Freshman Year	<i>Credits</i>
Applied Major	8
Performing Organization	2
Theory 101, 102, 103	8
Music Literature 101	2
Music Literature elective	2
A.A.M. 101, 102	<u>4</u>
	26

*Please refer to page 69.

Sophomore Year

Applied Major	8	Chamber Music or elective**	2
Performing Organization	2	Theory*	6
Theory*	12	Music Literature electives	4
A.A.M. 203G, 204G	4		<hr/>
A.A.M. 205, 206	4		22

30

Junior Year

Applied Major	8	Senior Year	
Performing Organization	2	Instrument Major	8
A.A.M. 301G, 302G	4	Performing Organization	2
A.A.M. 303G, 304G	4	Chamber Music or elective**	2
Music Literature electives	4	Electives	8-10
			<hr/>
		TOTAL	20-22

22

Senior Year

Applied Major	8	Freshman Year	<i>Credits</i>
Electives	12	Organ Major	8
	<hr/>	Performing Organization	2
	20	Theory 101, 102, 103	8
		Music Literature 101	2
		Music Literature elective	2
		Elective	2
			<hr/>
			24

TOTAL

98

**Diploma
Orchestral Instruments****Freshman Year**

Instrument Major	8	Sophomore Year	
Performing Organization	2	Organ Major	8
Chamber Music or elective**	2	Performing Organization	2
Theory 101, 102, 103	8	Theory*	12
Music Literature 101	2	Music Literature electives	4
Music Literature elective	2	Elective	2
	<hr/>		<hr/>
	24		28

24

Sophomore Year

Instrument Major	8	Junior Year	
Performing Organization	2	Organ Major	8
Chamber Music or elective**	2	Performing Organization	2
Theory*	12	Theory*	6
Music Literature electives	4	Organ 301G, 302G	4
	<hr/>	Elective	2
	28		<hr/>
			22

28

Junior Year

Instrument Major	8	Senior Year	
Performing Organization	2	Organ Major	8
		Music Literature electives	4
		Organ 403G, 404G	4

*Please refer to page 69.

**Minimum Chamber Music Requirement:

1. Strings (Violin, Viola, Cello) — 5 semesters.
2. Winds, Percussion, Harp, Double Bass and Guitar — 2 semesters.

P.E.M. elective	4
Elective	4-6
	<hr/>
	24-26

TOTAL 98-100

Diploma Piano

Freshman Year

Piano Major	8
Performing Organization	2
Theory 101, 102, 103	8
Music Literature 101	2
Music Literature elective	2
Elective	2
	<hr/>
	24

Sophomore Year

Piano Major	8
Performing Organization	2
Theory*	12
Music Literature electives	4
Elective	2
	<hr/>
	28

Junior Year

Piano Major	8
Performing Organization	2
Theory*	6
Music Literature electives	4
Elective	2
	<hr/>
	22

Senior Year

Piano Major	8
Electives	16
	<hr/>
	24

TOTAL 98

Diploma Voice

Freshman Year

Voice Major	8
Performing Organization	2
Theory 101, 102, 103	8

*Please refer to page 69.

Music Literature 101	2
Music Literature elective	2
Elective	2
	<hr/>
	24

Sophomore Year

Voice Major	8
Performing Organization	2
Theory*	12
Music Literature electives	4
Elective	2
	<hr/>
	28

Junior Year

Voice Major	8
Performing Organization	2
Theory*	6
Voice 401G, 402G	4
Elective	2
	<hr/>
	22

Senior Year

Voice Major	8
Performing Organization	2
Music Literature electives	4
Voice 403G, 404G	4
Elective	4-6
	<hr/>
	22-24

TOTAL 96-98

GRADUATE DEPARTMENT

The Graduate Department offers the Master of Music degree and the Artist's Diploma, a non-academic award for extraordinary achievement in performance.

The tuition charge covers all required class and private instruction as listed in the curricular outlines. There is an additional charge for extra instruction undertaken at the student's option. Undergraduate deficiency courses may be taken at no additional charge if the student is carrying a full graduate program. Undergraduate charge will be made for deficiency courses if the graduate student is not carrying a full graduate program.

MASTER OF MUSIC PROGRAMS

The Master of Music degree program is offered in Composition, Conducting, Theoretical Studies, Music Literature, Performance of Early Music, Vocal Accompaniment, Jazz, Jazz Composition, Applied Music, Voice and Music Education with a concentration in Supervision or in Kodaly Method in cooperation with the Kodaly Musical Training Institute at Wellesley, Massachusetts.

Degree Requirements

General Requirements. The minimum requirement for the Master of Music degree is 32 semester hours of credit. Candidates should not expect to complete the program in less than two years. Candidates for the Master's degree must remove all music literature deficiencies before the degree will be awarded. Requirements for this degree must be fulfilled within five years of the candidate's admission to study for the degree. A maximum of four graduate credits will be considered for transfer.

Study in the candidate's major field is required throughout each year of the graduate program. All students registered in the Graduate Department will be required to pass a promotional audition during each academic year. Graduate students are expected to participate in performing organizations.

Performance Requirements

Applied Music

1. The study of a comprehensive repertory of solo works.
2. The candidate will perform in a solo recital during his final year of study. Students may be assigned to participate in the Chamber Music Program.

Applied Jazz

The candidate will perform in a solo or small group recital in the final year of study. The recital may include, with the approval of his major teacher, non-Afro-American literature, depending upon the student's specific talents.

Conducting

Under the supervision of the major teacher, the candidate will organize and conduct a concert in whole or in part.

Performance of Early Music

The candidate is expected to participate in the Collegium Musicum throughout his residency at the Conservatory and to present in a graduation recital a program for which he has prepared a scholarly and practical edition. He will also prepare program notes.

Vocal Accompaniment

The candidate will accompany at least two recitals during his first year and prepare a recital program during his second year.

Theory, Music Education, Composition, Jazz Composition, and Music Literature

Candidates will appear, at the end of their Master's degree studies, before a review board which will judge the candidate's work.

ARTIST'S DIPLOMA

Candidates for the Artist's Diploma are free from course work in order that they may spend an intensive period of study on their chosen instrument. It is assumed, however, that some candidates will profit by certain related studies as designated by their principal advisor or the Dean. The minimum residency requirement is two years.

All candidates must present a complete recital at the Conservatory during each year of study. They are expected to participate in other Conservatory performance activities, such as the orchestra, chamber music, and the Opera Theatre. The final recital will be considered the final audition, and the Artist's Diploma will be authorized by an appropriate jury on the basis of that recital.

GRADUATE CURRICULA — MASTER OF MUSIC DEGREE

Applied Music	<i>Credits</i>	Composition	<i>Credits</i>
Private Study (1 hour per week for 2 years)	16	Private Study (1 hour per week for 2 years)	12
Electives	16	Composition 501, 502	4
	<hr/>	Theory 503U, 504U or 505U, 506U	4
	32	Electives	12
			<hr/>
			32

Additional Requirements:

1. All course requirements for the B.M. degree at N.E.C. must be met. Students who are deficient in certain areas at the time of admission will either complete a satisfactory graded audit of undergraduate courses in the areas of deficiency or pass them by examination.
2. Each student will be expected to prepare for public concert two chamber works written during his residency.
3. In January of the final year an oral examination will be conducted:
 - a) in analysis of tonal and contemporary compositions
 - b) in defense of an original composition.

Conducting, Choral Credits

Private Study (1 hour per week in 2nd year)	8
Conducting 503U, 504U, and 603U, 604U	8
Electives	16
	<hr/> 32

Additional Requirements:

1. Piano proficiency exhibiting adequate keyboard facility and the ability to score-read in all clefs.
2. Voice 405G, 406G, or Voice 507, 508.
3. Advanced skills in sight-singing and harmonic dictation. A test will be given in September and those found deficient will be required to register for Solfège.
4. Two years, or the equivalent, of German, French and Italian providing the student with a reading knowledge and skill in the pronunciation of each language. Students deficient in languages may audit undergraduate language courses for no credit, at no additional charge.
5. A working knowledge of Latin.
6. Participation in the NEC Chorus, Concert Choir and Chamber Singers.

The Master of Music degree in Choral Conducting is a program which takes 2-3 years. The number of credits required is 32. However, sometimes it may take more than two years to complete the other requirements as listed above.

Conducting, Orchestral Credits

Private Study (1 hour per week for 2 years) and including:	
Conducting 501U, 502U, and 601U, 602U	16
Electives	16
	<hr/> 32

Conducting, Wind Ensemble Credits

Private Study (1 hour per week for 2 years)	16
Composition 201G, 202G	4
Electives	12
	<hr/> 32

Harpichord Credits

Private Study (1 hour per week for 2 years)	16
P.E.M. 503, 504	4
Music Literature 503	2
Music Literature 504	2
Electives	8
	<hr/> 32

Jazz, Applied

Private Study (1 hour per week for 2 years)	16
A.A.M. 501U, 502U	4
Electives	12
	<hr/>
	32

Credits

Jazz, Composition

Private Study (1 hour per week for 2 years)	16
A.A.M. 501U, 502U	4
Theory elective	4
Electives	8
	<hr/>
	32

Credits

Music Education (Concentration in Supervision)

	<i>Credits</i>
Music Education 503, 504	4
Music Education 505, 506	4
Music Literature 513, 514	4
Music Education elective or Music Education 507, 508	4
Electives	16
	<hr/>
	32

Music Education (Concentration in Kodaly Method)

1st year at Kodaly Institute: *Credits*

Methodology — 2 hours	4
Kodaly Solfège — 5 hours	4
Conducting — 2 hours	2
Analysis of Materials — 1 hour	2
Practice Teaching Seminar — 5 hours	4
Chorus	0
Piano, if not exempted	0
	<hr/>
	16*

2nd year at Conservatory:

Music Education 503, 504	4
Music Education 505, 506	4
Music Literature 513, 514	4
Music Education elective or Music Education 507, 508	4
	<hr/>
	16

Music Literature

	<i>Credits</i>
Music Literature 513, 514	4
Music Literature electives	12
Theory electives	4-8
Performance (applied music)	4-8
Music Literature 615, 616	4
	<hr/>
	32

*The 16 Kodaly credits may be earned in one year, in three or four summers plus practice teaching (candidates must earn KMTI summer certificate), or in one summer plus one year in Hungary at the Hungarian Kodaly Institute in Kecskemet.

Additional Requirement: All candidates for the Master's degree in Music Literature will take a final oral examination to be arranged in the spring semester of their final year.

Performance of Early Music

	<i>Credits</i>
Private Study (½ hour per week for 2 years)	8
P.E.M. 509U, 510U or 609U, 610U	4
Music Literature 513, 514	4
Music Literature elective	4
P.E.M. elective	4
Electives	8
	<hr style="width: 10%; margin-left: auto; margin-right: 0;"/> 32

Performance of Early Music and Music Literature (a three year program)

	<i>Credits</i>
Applied Instrumental Study	12
Music Literature 513, 514	4
Music Literature 615, 616	4
Music Literature electives	8-12
P.E.M. 509U, 510U	4
P.E.M. elective	4
Theory electives	4-8
Elective	4
	<hr style="width: 10%; margin-left: auto; margin-right: 0;"/> 48

Piano

	<i>Credits</i>
Private Study (1 hour per week for 2 years)	16
Independent Study (see course descriptions)	2
Electives	14
	<hr style="width: 10%; margin-left: auto; margin-right: 0;"/> 32

Additional Requirements:

1. Recital of major solo works.
2. Lecture-recital, chamber music performance, or written paper in completion of Independent Study project listed above.
3. Vocal and instrumental collaboration: All graduate students will be assigned for a minimum of one semester to an instrumental or vocal teacher for the purpose of studying the lieder and duo-sonata repertoire. Students will be expected to perform at least one major chamber music work during their tenure at the Conservatory.
4. Comprehensive examination: Graduate students in Piano will be required to

pass an examination to demonstrate a broad familiarity with piano repertoire and relevant matters of style, structure, and the history of keyboard performance as well as ability in musicianship areas (e.g., sight-reading, transposition, the ability to learn a piece within a prescribed short period of time).

5. Repertoire studied during the student's tenure should include representative works from all periods including at least one major contemporary work, although the desire to specialize further may be approved by the Department.

Theory

	<i>Credits</i>
Private Study	16
Theory 503, 504, or 505, 506	4
Theory 507U, 508U	4
Electives	12
	<hr style="width: 100px; margin-left: auto; margin-right: 0;"/> 36

Additional Requirements: In addition to courses, the essence of the graduate Theory major consists of completion of four special projects. They are selected to cover past and present compositional or analytical concepts and techniques. They may be papers, compositions, lectures or lecture-performances, teaching projects, etc. Specifics are agreed upon with the Graduate Theory Chairman, reflecting the student's interests and needs.

Vocal Accompaniment

	<i>Credits</i>
Private Study	8
Music Literature elective	4
Piano 501, 502	4
Piano 503, 504	4
Voice 401, 402	4
Electives	8
	<hr style="width: 100px; margin-left: auto; margin-right: 0;"/> 32

COURSE DESCRIPTIONS

AFRO-AMERICAN MUSIC

These courses are normally limited to Jazz majors.

Afro-American Music 101, 102; 201, 202. Improvisation Workshop

Ensemble workshops in improvisational and compositional techniques related to the field of Afro-American music. Small groups with interchangeable personnel and instrumentation.

2 credits per semester

Afro-American Music 203G, 204G. Theory and Arranging

A course designed to introduce the student to theory and harmony in the jazz idiom. Course work will involve analyzing works from the standard Afro-American music repertory for both large and small ensembles, and composing and arranging works for ensembles of varying sizes and instrumentation.

2 credits per semester

Afro-American Music 205. History of Afro-American Music

A general survey of Afro-American music in the U.S., traced from its origins in Africa to the present. The course is intended to introduce the student to the vast and rich expanses of black musical culture, both from a musical and socio-historical standpoint. The emphasis of the course will be on jazz, its history, and an analysis of the contributions of its major innovative figures. In addition, the sources and origins of Afro-American music, as well as their contemporary extensions, will be studied. It is hoped that by placing Afro-American music in its proper perspective, the student will be able to better understand the present-day black man and his music.

Mr. Atkins

2 credits

Afro-American Music 206. Seminar in Style and Analysis

A historical view of improvisation and compositional techniques through analysis projects presented by members of the seminar. While the bulk of the course will involve the presentation of these student projects, the first part of the course will deal with possible approaches to the analytical process, the problems of record transcription, and notational problems. Emphasis will be placed on the music from 1940 to the present; however, compositions and improvisation techniques prior to 1940 may be discussed and/or used as projects.

Mr. Atkins and guest lecturers

2 credits

Afro-American Music 301G, 302G. Lydian Chromatic Concept of Tonal Organization

A course dealing with the theoretical concept formulated by the black American composer, George Russell. The material in the concept will be approached through analysis of jazz and non-jazz compositions and compositional and improvisational application. Prerequisite: Theory 301, 302 or the equivalent.

Mr. Russell

2 credits per semester

Afro-American Music 303G, 304G. Orchestration

A course of study in orchestration, primarily in jazz, but relating as well to non-jazz instrumental areas. The intent is to provide the jazz-oriented student with analysis and practice of "classical" music and conversely, to introduce the "classically-oriented" student to jazz instrumentation and arranging.

2 credits per semester

Afro-American Music 401G, 402G. Compositional Techniques (Advanced Lydian Chromatic Concept of Tonal Organization)

Analysis of twentieth century compositional techniques aimed at the jazz composer. Study of the extensions of the Lydian Chromatic Concept in terms of rhythm and form. Prerequisite: Lydian Chromatic Concept course (A.A.M. 301G, 302G).

2 credits per semester

Afro-American Music 501U, 502U. Advanced Compositional Techniques

A seminar in compositional techniques designed to broaden the musical spectrum of the graduate jazz composer/performer. Team-taught by various members of the Theory/Composition faculty, the course is divided into three ten-week segments. In each segment, a different compositional technique or problem is approached through analysis and creative work by members of the seminar. Possible segment topics include problems of composing electronic music, composing for the solo instrument, and problems of orchestration. Emphasis is placed on non-jazz techniques; however, jazz compositions and techniques may be discussed relative to the specific technique or problem in question.

Mr. Atkins and faculty

2 credits per semester

Afro-American Music 503U, 504U; 603U, 604U. Advanced Improvisation

Ensemble workshops in advanced improvisational and compositional techniques related to the field of Afro-American music. Small groups with interchangeable personnel and instrumentation.

2 credits per semester

Afro-American Music 505U, 506U. Selected Topics in Afro-American Music I and II.

2 credits per semester

CHAMBER MUSIC

Chamber Music 401G, 402G. Beethoven String Quartets

This seminar proceeds in an unorthodox manner by separately examining different form types: Variations and Scherzi are studied in the first semester, selected Sonata structures and the Great Fugue are examined in the second semester, thereby tracing Beethoven's compositional evolution. Individual movements are assigned to students for a report which forms the basis for discussion. Not offered every year.

Mr. Kolisch

2 credits per semester

Chamber Music 403G, 404G. Schoenberg Seminar

In the first semester tonal chamber works by Schoenberg are analyzed, and *Pierrot Lunaire* is studied as an example of "free atonality". In the second semester dodecaphonic pieces are analyzed. Not offered every year.

Mr. Kolisch

2 credits per semester

Chamber Music 501U, 502U. Theory of Performance

Theory of Performance constructs the epistemological basis for performance as a *disciplina sui generis*, detached from instrumental instruction. The content and meaning of the notational signs are systematically examined and defined as "elements of performance". By extracting a maximum of objective information from these signs, the areas of interpretation, namely subjective decisions, are narrowed. In the second semester the theory is applied to practical exercises. Not offered every year.

Mr. Kolisch

2 credits per semester

COMPOSITION

Composition 101. Rudiments of Notation, Editing and Autography

Offered in alternate years.

Mr. Martino

2 credits

Composition 102. Score Preparation and Rehearsal Techniques

Admission limited to Composition majors. Prerequisite: Composition 101. Offered in alternate years.

4 credits

Composition 201, 202. Instrumentation and Orchestration

The sonoral possibilities and mechanics of instruments, as well as their acoustical basis. Analysis of their orchestral uses. Arranging and writing for various instrumental groupings.

2 credits per semester

Composition 301. Analytic Method: Pre-Twentieth-Century Music

Admission limited to Composition majors.

3 credits

Composition 302. 20th Century Music Analytic Method:

Prerequisite: Composition 301.

3 credits

Composition 401, 402. Materials of Electronic Sound Synthesis

A course covering all aspects of analog studio technique. Admission by consent of the instructor. Offered every year.

Mr. Ceely

2 credits per semester

Composition 403, 404. Electronic Music Composition

Compositional procedures associated with electronic sound synthesis including live electronic music, tape with instrumental performers, notation, and stereo and quadrasonic performance. Prerequisite: Composition 401, 402. Not offered every year.

Mr. Ceely

2 credits per semester

Composition 405G, 406G. Composition for Non-Majors

A course intended for students who are not Composition majors but who wish to pursue work in composition. May be taken in successive years as Composition 505, 506; 605, 606.

Mr. Peyton

2 credits per semester

Composition 501U, 502U. The Structure of Certain Pitch Systems

Each of the possible collections of at most twelve notes is investigated in order to discover its fundamental structure, system potential, and usefulness as a basis for music. Special emphasis is given to the tonal and twelve-tone systems. This course is intended for Composition and Theory Majors; other students may be admitted by consent of the instructor.

Mr. Martino

2 credits per semester

Composition 503, 504; 603, 604. Electronic Sound Synthesis

A thorough investigation of analog and digital methods of sound generation. Field trips to computer installations. Admission by consent of the instructor.

Mr. Ceely

2 credits per semester

Composition 505, 506; 605, 606. Composition for Non-Majors

May be taken in successive years. See Composition 405G, 406G for course description.

Mr. Peyton

2 credits per semester

Seminars in Composition.

Required of all Composition majors. Special topics of interest to composers will be discussed by staff members and guest speakers. Three meetings per semester; no credit is offered.

CONDUCTING

Conducting 401G, 402G. Orchestral Conducting

Study of conducting technique and its application to music. Basic beat patterns, subdivision, compound meters, preparatory beats and releases. Study of a classical symphony, recitatives from Handel's *Messiah* and Bach chorales in four clefs (soprano, alto, tenor and bass).

Mr. Pittman

2 credits per semester

Conducting 403G, 404G. Choral Conducting

Study of beat technique, repertoire for church choir, high school and college chorus and the history of choral music. Study of use of young voices in choral ensembles. Active conducting and participation with graduate course in conducting for weekly workshop.

2 credits per semester

Conducting 501U, 502U; 601U, 602U. Advanced Orchestral Conducting

Application of conducting technique to a greater variety of orchestral repertoire. Study of a symphony of Beethoven and Brahms. Study of a late romantic score and a twentieth century classic. Discussion of performance practice and rehearsal technique. Analysis of scores for conducting and score-reading.

Mr. Pittman

2 credits per semester

Conducting 503U, 504U; 603U, 604U. Advanced Choral Conducting

Study of advanced beat techniques, repertoire for many kinds of choirs and choruses. Score analysis and history of choral music. Work on vocal production in chorus, diction, rehearsal technique and programming.

Mrs. deVaron

2 credits per semester

Conducting 505U, 506U; 605U, 606U. Wind Ensemble Conducting

Development of conducting and rehearsal techniques. Study and analysis of the significant literature for wind, brass and percussion instruments from the Renaissance through the 20th century. Examination of the history of wind instrumentation/orchestration; contemporary notation; performance practices; instrument knowledge; program planning.

Mr. Battisti

2 credits per semester

MUSIC EDUCATION

Minor Instrument Study

All undergraduate students are required to study a minimum of four semesters on minor instruments. All minor instrument schedules must be approved by the Department Chairman.

Music Education 101B, 102B. Brass Sequence, Level I

Trumpet, Trombone, French Horn.

Mr. Walters

1 credit per semester

Music Education 201B, 202B. Brass Sequence, Level II

Brass Instruments.

Mr. Walters

1 credit per semester

Music Education 101W, 102W. Woodwind Sequence, Level I

Clarinet, Oboe, Flute.

Mr. Atkins

1 credit per semester

Music Education 201W, 202W. Woodwind Sequence, Level II

Woodwind Instruments.

Mr. Atkins

1 credit per semester

Music Education 101S, 102S. String Sequence, Level I

Violin, Viola.

Mr. Sarch

1 credit per semester

Music Education 201S, 202S. String Sequence, Level II

'Cello.

Mr. Sarch

1 credit per semester

Music Education 101G. Guitar Class

Mr. Sullivan

1 credit

Music Education 202P. Percussion Class

1 credit

Music Education 103, 104. Music Orientation and Lab

A course designed to expose the new student to the opportunities and challenges of music education. The course will include lectures, demonstrations and observations.

1 credit per semester

Music Education 105, 106; 205, 206. Music Education Lab

A laboratory for all music education students for the purpose of teaching, practicing and evaluating rehearsal technique and procedure for use with public school level instrumental and vocal ensembles.

.5 credit per semester

Music Education 121, 122. Kodaly Solfège

Sight-reading, dictation, transposition, analysis, improvisation and ear-training skills are developed (using both relative solmization and absolute pitch names) through singing. The material ranges from folksongs and exercises from the Kodaly Choral Library through masterworks of all periods and styles.

3 credits per semester

Music Education 204. Educational Psychology

Psychology of learning and teaching, stressing particular problems of education inherent in musical growth.

Mr. Kendrick

2 credits

Music Education 221, 222.

A continuation of Music Education 121, 122.

3 credits per semester

Music Education 301, 302. Vocal Methods

A course dealing with the vocal music program from the elementary through the high school levels. Emphasis on elementary vocal techniques and materials, the general music class and choral singing procedures and literature.

Mr. Dal Pozzal

2 credits per semester

Music Education 303, 304. Instrumental Methods

A course designed to equip and expose the student to problems, materials and knowledge involved in planning and developing a complete program of instrumental music from the elementary level to the community level.

Mr. Everett

2 credits per semester

Music Education 305, 306. Composition and Arranging

A course dealing with the techniques of arranging of vocal and instrumental music with emphasis on its use for school music performance. Also, the study of compositional approach to the teaching of music as it can be applied in the school music program.

Mr. Walters

2 credits per semester

Music Education 307, 308. Conducting

Study of conducting technique and rehearsal procedure with particular emphasis on its application in the directing of ensembles of students in elementary, junior and senior high school.

Mr. Walters

2 credits per semester

Music Education 309. Jr. and Sr. High Choral Methods

A course providing the student with procedures for establishing and developing a choral program on the secondary level. Approaches to rehearsal techniques, programming, choral literature, scheduling, budgets, public relations and related subjects are explored.

Mr. Abrahams

2 credits

Music Education 321, 322.

A continuation of Music Education 221, 222.

3 credits per semester

Music Education 323, 324. Kodaly Methodology

A study of the educational-musical philosophy of Zoltan Kodaly which led to the types of Kodaly curriculum possible in grades 1 to 6 and to the various teaching techniques for use in all grades according to different teaching circumstances. Selection and coordination of teaching materials for the curriculum includes both international folk and art music.

2 credits per semester

Music Education 325, 326. Analysis and Materials.

The study of material (which ranges from American and ethnic folksongs and games to selected examples of international art music) as it relates to both pedagogical sequence and authentic performance. Students will be required to memorize.

2 credits per semester

Music Education 401, 402. Music of Other Cultures

A course designed to orient the prospective teacher with information and materials about the music of other cultures (Indian, Japanese, Afro-American, contemporary, popular, etc.). Emphasis is placed on its use in the general music program of the school.

Mr. Dal Pozzal

2 credits per semester

Music Education 403. Materials and Conducting

A laboratory for all senior students for the study and evaluation of vocal and instrumental material for the school music program. Seniors will gain experience in conducting techniques and rehearsal procedure through regular weekly assignments.

Mr. Walters and Mr. Abrahams

.5 credit

Music Education 405. Philosophy of Education

Discussion of the nature and scope of philosophies of education. Some time is spent on the work of particular philosophers, to examine their views as to the nature of man and to draw implications for educational practice.

Mr. Kendrick

2 credits

Music Education 406. Practice Teaching

Students are assigned to selected school systems in the Greater Boston area where they serve an internship as a student teacher under the supervision of the local directors of music and members of the Music Education Department of the Conservatory. A minimum of 150 clock hours of teaching is required.

6 credits

Music Education 407, 408. Practice Teaching Seminar

A seminar in which the various experiences and discoveries of the practice teaching experience will be discussed and evaluated. Special workshops will deal with any problems encountered by students during practice teaching.

1 credit per semester

Music Education 421.

A continuation of Music Education 321, 322.

5 credits

Music Education 423. History and Philosophy of the Kodaly Movement.

History of its development in Hungary, early steps in the U.S., and current adaptations in the U.S., Canada and other foreign countries.

2 credits

Music Education 501, 502. Contemporary Composition

Exploratory compositions for various instruments and sonorities using twentieth century techniques of pitch organization. All music written for class will be performed and evaluated by the class. Educational implications for all grade levels based on Bruner's "structure", post-holing and other contemporary educational theories will be discussed.

Mr. Walters

2 credits per semester

Music Education 503, 504. Seminar in Music Education

A seminar designed to examine the present problems, challenges of education in general, and music education in particular. Discussion, reading and special projects dealing with curriculum, musical leadership, administration, evaluation and philosophy.

Mr. Battisti

2 credits per semester

Music Education 505. Philosophical Study of Education

A seminar devoted to the study of philosophy as discipline and its application to problems in education. Particular emphasis is placed on the role of music in the models examined.

Mr. Mogilnicki

2 credits

Music Education 506. Social Sciences and Education

A review of the traditional and contemporary social sciences as the instruments by which

data is produced that is relevant to educational problems. Candidates are encouraged to explore issues in music and education in non-musical frames of reference.

Mr. Mogilnicki

2 credits

Music Education 507, 508. Independent Study Project

This curriculum offering allows for a Music Education graduate student to submit a proposed "study subject" to the chairman of the Music Education Department. If the request is approved, the student will submit a written report of his study and findings to the department chairman, and then present an oral report to a committee of faculty members. A study report must be submitted not later than one year after approval of the project by the chairman of the Music Education Department.

Mr. Battisti

2 credits per semester

Music Education 509U, 510U. Issues and Problems in Urban Schools

A seminar designed to introduce students to the education policies and programs in urban schools. Emphasis will be placed on the challenges presented to teachers in public educational systems today, including school reform issues, student rights and community demand, and curriculum development relevant to the needs of residents of the Urban Community.

Mr. Lewis

2 credits per semester

MUSIC LITERATURE

Undergraduate

Music Literature 101 is required of all undergraduate students before they may take any other music literature courses. The remaining ten credits required in music literature may be selected from ML 102, 201, 202, 301, 302, 401G, 402G, AAM 205, Chamber Music 401G, 402G, 403G and 404G.

Music Literature 101. Concepts of Music

An introductory course which investigates the elements, styles and forms of Western music. It is designed to give the student a basic vocabulary as well as tools of analysis for use in all other music literature courses. This course is a prerequisite to all other undergraduate courses in music literature.

2 credits

Music Literature 102. Music of the Twentieth Century

A survey of the major trends in music from 1890 to 1975.

2 credits

Music Literature 201. Music of the Renaissance

A survey of European music from the beginnings of polyphony through the Renaissance.

2 credits

Music Literature 202. Music of the Baroque Era

A survey of the music in the Baroque era, 1600-1750 (from the Florentine Camerata through J. S. Bach).

2 credits

Music Literature 301. Classic Music

A survey of music from 1750-1815 (Haydn through Beethoven) including all media and all styles and forms of significance.

2 credits

Music Literature 302. Romantic Music

A survey of music from 1800-1910 (Schubert through Mahler and Debussy).

2 credits

Music Literature 401G. Introduction to Non-Western Music

This course will introduce selected forms of non-Western music with the primary purpose of teaching the student the basic listening and analytical techniques required to examine and understand unfamiliar music systems.

Mr. Row

2 credits

Music Literature 402G. Survey of Modern Indian Music

A survey of modern Indian music (of both Northern and Southern systems) primarily concerned with classical music and its concepts, forms, aesthetics, etc. This course will also include a look at other types of art and folk music of India.

Mr. Row

2 credits

Graduate

Graduate music literature courses are open to all graduate students who have passed the Music Literature Placement Exam, and to undergraduate students with permission of the instructor. ML 513, 514 and ML 515, 516 are offered every year. Other graduate music literature courses may not be offered every year.

Music Literature 501. Sacred Music of the Renaissance

A survey of the Mass from Machaut to Monteverdi.

Mr. Pinkham

2 credits

Music Literature 502. Secular Music of the Renaissance

A study of the vocal and instrumental chamber music of the Renaissance.

Mr. Pinkham

2 credits

Music Literature 503. Baroque Music

Seminar on music of the Baroque era with particular emphasis on the elements of style which subsequently influenced J. S. Bach. National styles, ornamentation and improvised embellishments, rhythmic alterations, expression, etc.

Mr. Pinkham

2 credits

Music Literature 504. Music of J. S. Bach

Seminar on the music of J. S. Bach, with particular emphasis on the large choral works, the Brandenburg Concerti and the keyboard works. The discussions and papers will be, when practical, complemented by class performance.

Mr. Pinkham

2 credits

Music Literature 505. Music of the 18th Century

Seminar on the styles, forms, major works and the composers of the Classical period. Through individual projects the historical background and various aspects of the music will be examined.

Dr. Sutton

2 credits

Music Literature 506. Music of the 19th Century

A study of the primary composers of the Romantic era and their works. Individual papers on a specific composer will be approached through a look at the social, political and aesthetic background of the time.

Dr. Sutton

2 credits

Music Literature 507, 508. Ives, Schoenberg and Stravinsky

A study of the music of three of the twentieth century's greatest composers and the overall context of their work. Supplementary consideration of the particular developments which led to them, and of their subsequent, lasting influences. Regular listening, reading and score-study will be assigned.

Mr. Heiss

2 credits per semester

Music Literature 509. History of Keyboard Literature I

A survey of the literature for organ, piano and harpsichord from the Renaissance through Mozart, studied through performance, listening and background reading.

Dr. Sutton

2 credits

Music Literature 510. History of Keyboard Literature II

A study of the literature for organ and piano beginning with Beethoven and ending with the study of contemporary keyboard music, through background reading, listening and performing.

Dr. Sutton

2 credits

Music Literature 513, 514. Research into Music Literature

The purpose of the course is to acquaint the student with research tools and materials essential to his field. By means of individual and class projects, papers and oral reports, sophisticated techniques of library research are learned, as well as the books, periodicals, musical editions, and recordings which are most pertinent today, and how to present findings in a logical and accurate way. The course is designed to fit the academic needs of the practical musician.

Dr. Sutton

2 credits per semester

Music Literature 515, 516; 615, 616. The Teaching of Music Literature

Seminar in teaching approaches and problems arising in current classroom situations. Students will be assigned as teaching assistants to the undergraduate Music Literature courses on a rotating basis. By permission of the instructor only.

Dr. Sutton

2 credits per semester

Music Literature 517. Seminar in Medieval Music I

Medieval music from 900-1400, both sacred and secular, examined through its notation.

2 credits

Music Literature 518. Seminar in Medieval Music II

Problems and projects in medieval music. Prerequisite: Music Literature 517 or equivalent.

2 credits

Music Literature 519, 520. Hindu Musical Thought

This seminar will attempt to arrive at an understanding of the musical process in a non-Western culture, in terms of traditional philosophy, religion, mysticism and science.

Mr. Row

2 credits per semester

Music Literature 521, 522. Graduate Survey of Music Literature

A comprehensive survey of Music Literature for graduate students. Through the intensive study of texts and music, the course will follow the development of Western music, from Gregorian Chant through contemporary trends.

Dr. Sutton

2 credits per semester

ORGAN

Organ 301G, 302G and Organ 403G, 404G are offered in alternate years.

Organ 301G. Organ Construction and Design

An outline of the history of musical technique and the visual aspects of organ design from the Middle Ages to the present day providing the background necessary to an evaluation of historic organ styles as well as present day instruments. Field trips to visit organs in the Boston area may be included. Not offered every year.

Mr. Noack

2 credits

Organ 302G. Organ Repertoire

Representative works from the 17th century to the present. Special attention will be given to national styles and liturgical considerations in the Baroque era. A strong emphasis will be placed on recent and experimental works for organ solo and in ensemble, including works with electronic tape. When possible, works will be played in class. Not offered every year.

Mr. Pinkham

2 credits

Organ 401G, 402G. Improvisation

Special study of the problems of extempore service playing, for organ majors. Not offered every year.

Miss Hayashi

2 credits per semester

Organ 403G, 404G. Choral Conducting for the Organist

A choral conducting course covering basic choral conducting first semester and conducting from the keyboard second semester. Rehearsal (piano) and performance (organ) problems and techniques will be explored. All repertoire studied will be drawn from the vast literature of music written for the church. Not offered every year.

Mr. Teeters

2 credits per semester

Organ 405G. Organ Class

A study of fundamental principles of organ playing. Designed for non-majors with adequate keyboard facilities. Admission to the class by audition.

Miss Hayashi

2 credits

Organ 503U, 504U. Music in Liturgy

A survey of the evolution of music for worship, and an exploration of current attempts to reconcile the church and the artist. Some emphasis will be put on the historical development of liturgical music in Christian churches. Not offered every year.

Mr. Teeters

2 credits per semester

Organ Ensemble.

A study of ensemble repertoire for organ majors. The class is devoted to preparation for performance in workshops. Admission by permission of the instructor. No credit offered.

Miss Hayashi

PERFORMANCE OF EARLY MUSIC

Performance of Early Music 301G, 302G. Continuo Class

Historical survey and practical realization of figured basses at the harpsichord of music from 1600 to 1770. Tuning, regulation and maintenance of harpsichords. Required of harpsichord majors. By audition only.

1 credit per semester

Performance of Early Music 401G, 402G. Advanced Continuo Class

Continuation of P.E.M. 301G, 302G. Performance of works from figured and unfigured basses and study of contrasting styles of continuo practices in the early and late Baroque era. Required of harpsichord majors. By audition only.

1 credit per semester

Performance of Early Music 501U, 502U; 601U, 602U. Ars Nova and Renaissance Music
Study of performance practice and literature of the 14th through 16th centuries. Works studied in class will be performed publicly. By audition only. Limited to a quartet of solo singers, viols, harpsichord, recorder, vielle, lute, krummhorn, etc. The Conservatory owns a limited number of early instruments which students may play.

Mr. Pinkham

2 credits per semester

Performance of Early Music 503U, 504U; 603U, 604U. Baroque Music

Study of performance practice and literature from 1600 to 1750. Works studied in class will be performed publicly. By audition only. Limited to solo singers, 2 violins, violoncello, bass viol, baroque lute, harpsichord, oboe, bassoon, transverse flute and recorder.

Mr. Pinkham

2 credits per semester

Performance of Early Music 505U, 506U. Music and the Dance

A course which explores the inter-relationships between music and dance at the courts of Europe from the 15th to the 18th centuries. All primary sources are examined. The dances are taught with special emphasis on musical performance. The class meets in conjunction with the Collegium Terpsichore.

Dr. Sutton

2 credits per semester

Performance of Early Music 507U, 508U. String Techniques of the 17th and 18th Centuries

Studies in the contemporary approach to instrument and bow, with emphasis on practical application in modern performance. Research will be conducted into the early styles of playing as recorded in the treatises and other sources and appraisals made of current literature on the subject. Discussions and papers will be complemented by individual practice and rehearsal of ensemble works for the Collegium Musicum concerts.

Mr. Beck

2 credits per semester

Performance of Early Music 509U, 510U; 609U, 610U. Advanced Renaissance and Baroque Performance

In-depth study of problems of style, instrumentation, ornamentation, tuning, and temperament, editions, etc., centered around class performance. The course is designed to provide the student with the knowledge necessary to perform properly or to direct an early music program in a school or college. Required of P.E.M. majors. Open as an elective to other qualified graduate students with permission of the department.

Mr. Roth

2 credits per semester

Performance of Early Music 513U, 514U; 613U, 614U. Viol Consort

Will include study of the basic technique of the instrument and exploration of the 17th and 18th century consort literature for this family of instruments. The Conservatory has a limited number of instruments available for the use of the students.

Miss Feldman

2 credits per semester

Performance of Early Music 515U, 516U. Renaissance and Baroque Literature for the Viola da Gamba

An investigation of the literature for viola da gamba from England, France, Italy, Germany and the Low Lands. Special emphasis will be placed on style analysis and performance

practices, and will include playing of early *ricercare*, consorts, trio sonatas and solo literature. Preparation of new editions from manuscript. Investigation of theoretical sources concerning the instrument. By permission of the instructor.

Miss Feldman

2 credits per semester

Performance of Early Music 517U, 518U. Renaissance and Baroque Wind Instruments

A study of the techniques and literature of early wind instruments using the recorder as a basis, with additional opportunities for study of the other woodwinds (Renaissance and Baroque flute, Baroque oboe, shawm, cornetto, krummhorn, etc.). Literature to be studied will range from 14th and 15th century chansons and 16th century consort music through late Baroque chamber music. Open to qualified wind players by permission of the instructor.

Mr. Roth

2 credits per semester

PIANO

Piano 101, 102. Beginning Piano Class

Specifically aimed at non-Piano majors who have had no previous piano training, this class will teach the fundamental skills of sight-reading, basic piano technique (all major and minor scales and arpeggios), and keyboard harmony. Special emphasis will be placed upon the learning and sight-reading of four-part music, including Bach Chorales. Prepared pieces assigned will provide experience with a wide range of piano literature including works of such composers as Bach, Mozart, Schubert and Bartok.

1 credit per semester

Piano 201, 202. Intermediate Piano Class

Intended for students who have successfully completed Piano 101, 102 or who have had previous basic piano training, the course will take up works of Bach, Mozart, Beethoven, Schubert, Bartok and others. Continuous development of sight-reading ability, strengthening of the student's piano technique and keyboard harmony are pursued.

1 credit per semester

Piano 301, 302. Advanced Piano Class

Designed for non-Piano majors who have had considerable previous formal piano training, emphasis in this class will be on accompanying, piano ensemble, preparation of solo literature, and training in dealing with a wide range of technical and stylistic problems.

1 credit per semester

Piano 303G. Piano Techniques

A comprehensive survey of those musical, physical and psychic phenomena associated with the art of piano playing. Taught co-operatively by all members of the department, the course will introduce the student to the diversity of technical schools and approaches that can be brought to bear on the problems of co-ordination and control. Not offered every year.

Members of the Department

2 credits

Piano 305G. The Grammar of Phrasing

Problems of stress and shape in musical patterns, dealing primarily with piano music. Implicit is the need for giving articulation to the inner flow of phrase units, based on considerations of expression, style and structure. Open to non-Piano majors by permission of the instructor. Not offered every year.

Mr. Sherman

2 credits

Piano 306G. Contrapuntal Aspects of Homophonic Music

A study of piano music to reveal the contrapuntal processes and tensions functioning in accompaniments, middle voices, chords and chordal figures typical of homophonic music. The implications for the pianist in terms of differentiation of touch, phrasing, rhythm and meaning. Open to non-Piano majors by permission of the instructor. Not offered every year.

Mr. Sherman

2 credits second semester

Piano 307, 308. Sonata Playing and Instrumental Accompaniment

Designed to give pianists practice in responding to and accommodating the unique timbral and technical properties of different instruments, adapting orchestral reductions for successful concerto accompaniment and participating in the instrumental duo as chamber music. Primarily for sophomores.

Mr. Zander

2 credits per semester

Piano 401G, 402G. Piano Pedagogy

A course designed to provide the piano student with the most enlightened materials and approaches to piano teaching from the primary to early advanced levels through discussions, lectures, interviews, demonstrations and research. Because of our liaison with the Preparatory Department and Community Services, the course provides unique opportunities to observe and participate in the education and training of young musicians.

Mr. Rivera

2 credits per semester

Piano 403G, 404G. Piano Tuning and Repair

Intended to equip pianists with the basic skills of rudimentary piano maintenance, the course will deal with the mechanics and construction of the modern piano as well as the essential tools and techniques of tuning, voicing, regulation, and other adjustments. In addition to the class meeting, three hours per week of supervised work in the Piano Shop are required. For Piano majors only.

Mr. Hanson

2 credits per semester

Piano 407G, 408G. Vocal Accompaniment

A practical training in the art of accompanying vocal music for advanced piano students. Participants have an opportunity to prepare classical and modern repertory in collaboration with Voice majors.

Mr. Rogers

2 credits per semester

Piano 501U, 502U. Opera Accompaniment

Keyboard reduction of opera and oratorio scores. Study of arias and ensembles from the standard opera and oratorio repertoire. Discussion of traditional cuts, variants, and performing styles.

Mr. Moriarty

2 credits per semester

Piano 503U, 504U. Advanced Vocal Accompaniment

A course designed for advanced pianists and Vocal Accompaniment majors to acquaint them with a broad scope of the literature for voice and piano from the Baroque era through the contemporary period. Frequent opportunities to prepare specific items with singers will be offered.

Mr. Rogers

2 credits per semester

Piano 505U. Special Topics in Piano Repertoire

Each semester that the course is offered, a particular area or topic relating to the Piano Repertoire will be studied in detail. Emphasis will be on performance and on the development of critical criteria for interpretation based on a foundation of analytic awareness. Topics such as Beethoven Sonatas, Haydn and Mozart, Variation Form in Piano Literature, The Short Piano Piece in Beethoven, Schubert, and Brahms will be among those considered. Open to non-Piano majors by permission of the instructor only. May be repeated for credit. Not offered every year.

Mr. Rosenbaum

2 credits

Piano 507U, 508U. Score Reading and Advanced Keyboard Skills

A course designed for qualified undergraduate and graduate students (particularly Conducting majors) to provide training in transposition, score reading, sight reading and individual works at the keyboard. Limited to six students per section.

2 credits per semester

Piano 509, 510. Independent Study Project

All graduate students must undertake an independent project in research or analysis to be completed under the guidance of one of the Piano Department faculty members (or other advisor, within or outside the Conservatory, to be approved by the Department). The results of each project will generally be presented as an open lecture-recital, although a written paper may, in some instances, be substituted.

2 credits per semester

Piano Workshop

Meeting bi-weekly for two or more hours in the evening, the Workshop provides a forum for the exchange of information and ideas among all students and faculty in the Piano Department. Many sessions will take the format of the Repertoire Class, affording students the opportunity of performing and hearing a wide range of repertoire and making it possible for all present to profit from the discussion of such matters as interpretation, technique, teaching methods, and practice approaches. On other occasions, the Piano faculty or visiting artists will conduct Master Classes, present lecture-demonstrations, or participate in discussions of topics vital to the piano student. Attendance of all Piano majors is expected. No credit is offered.

Under the direction of

Mr. Rosenbaum and Members of the Department

Chamber Music for Pianists

Students who audition for chamber music will be assigned, on a rotating basis and to the extent that numbers permit, to chamber music groups coached by members of the Chamber Music Faculty or to sonatas and lieder coached at the instrumental or voice lesson.

Piano Ensemble

Whenever possible, students wanting to study four-hand or two-piano literature will be assigned to a member of the Department for regular coaching sessions.

THEORY

Theory 101, 102. Rhythm, Singing, Rudiments I

Singing and aural recognition of intervals, scales and tonal melodies. Rhythmic drill. Musical rudiments. Practice in fundamental skills which underlie performance. Pre-requisite to theory courses 200 and above.

3 credits per semester

Theory 103. Keyboard

Vertical harmonic and linear structures dealt with through the keyboard. Cadences, sequences and elementary figured bass. One hour in class and two hours in drill. Pre-requisite to theory courses 200 and above. Offered both semesters.

2 credits

Not all of the remaining theory courses are offered every year.

***Each student is required to take one course from the Theory 200 group, one course from the Theory 300-349 group, and, except Jazz and Composition majors, one course from the Theory 350-399 group.**

Theory 201, 202. Rhythm, Singing II

A continuation of the rhythmic, singing and aural practice of Theory 101, 102.

3 credits per semester

Theory 203, 204. Solfège I.

Practice in sight-reading through four clefs using Danhauser, Bona, Dandelot, and Weber. Permission of the instructor required.

Mr. Bernard

3 credits per semester

Theory 205, 206. Performance Techniques

Using instruments students are given practice designed to strengthen musicianship. Classes may be restricted to specific instrumental groupings.

3 credits per semester

Theory 207, 208. Score Reading

For those with keyboard facility. Reading, both prepared and at sight, of various types of literature including chamber and orchestral scores.

3 credits per semester

Theory 209, 210. Solfège X

A continuation of Theory 103, 104 offered in 1974-75. Sight-reading through seven clefs. Not offered after 1975-76. Permission of the instructor required.

Mr. Bernard

3 credits per semester

Theory 301, 302. 18th- and 19th-Century Composition Practices

Composition and analysis of tonal melodies, harmonies, progressions and forms.

3 credits per semester

Theory 351, 352. 20th Century Compositional Practices

Composition and analysis of music using selected techniques and structures employed by composers of the 20th century.

3 credits per semester

Theory 353, 354. Serialism and Composition with Twelve Tones

Using twelve tone and/or serial procedures, vocal and instrumental compositions are written in various forms for class performance. Analysis of relevant works.

3 credits per semester

Theory 355, 356. Time-Proportion

Composition and analysis of music using 20th-century time and proportion practices.

3 credits per semester

Theory 400 courses have various pre-requisites. All Theory 400 courses are open to graduate students for 2 credits per semester.

Theory 401, 402. Solfège II

A continuation of Theory 203, 204. Sightreading through seven clefs. Permission of the instructor required.

Mr. Bernard

3 credits per semester

Theory 403. Advanced Rhythm

A practical course in rhythm designed for the performing instrumentalist and vocalist. Emphasis on the performance and practice of such rhythms as mixed meters, polyrhythms and rhythmic modulation. The music of Ives, Stravinsky, Bartok, Boulez, Carter and others will be examined.

Mr. Epstein

1 credit for both undergraduates and graduates

Theory 405, 406. Eighteenth-Century Counterpoint

A study of 18th-century instrumental style. Composing and analysis of chorale preludes, two- and three-part inventions, canons and fugues.

3 credits per semester

Theory 407, 408. Sixteenth-Century Counterpoint

A study of sixteenth-century vocal style through analysis and composition of music in two and three parts.

3 credits per semester

Theory 409, 410. Musical Form and Analysis

A study of musical forms, and practice in various analytic techniques.

3 credits per semester

Theory 411, 412. The Music of Ives

A study of structure, harmony, melody, rhythm and novelty in selected works of Charles Ives. The philosophy of Ives and its relation to the Transcendentalists and American culture.

3 credits per semester

Theory 413, 414. Pre-18th-Century Music

Composition and analysis of music in selected styles from Gregorian chant to Purcell.

3 credits per semester

Theory 415, 416. Sound, Language, and Music

A primarily practical study of sound color in music and language. Interrelated topics in acoustics, linguistics, and music theory provide, additionally, a basis for exploring the premise that science is a creative art. Performance and ear-training exercises; literary and musical illustrations.

3 credits per semester

Theory 503U, 504U; 505U, 506U. Psychophysical Analysis I and II

The overall aim of Psychophysical Analysis I and II is to move toward a more comprehensive theory: one recognizing scientific concepts of sound and communications; and capable of illuminating music of diverse periods and cultures, including the present. The two courses are offered in alternate years; students may elect one or both, and in any order. See individual descriptions below.

Theory 503U, 504U. Psychophysical Analysis I: Extended Parameters

Music of diverse periods and cultures, and concepts from the psychophysical analysis of sound and time (as well as information theory) will be brought together with an aim of developing appropriate theories of musical space, language and time. The possibilities of these parameters will be considered through constant attention to music and music theories.

Mr. Cogan

2 credits per semester

Theory 505U, 506U. Psychophysical Analysis II: Tone-color Theory

Psychophysical concepts of tone-color are used as the starting point for the exploration of tone-color as a compositional parameter, and as a basis of tone-color theory. Music considered includes European and American composition from Berlioz to the present, as well as some music of other cultures. The relationship of tone-color to other parameters, and its fundamental structural role in certain music, are both examined.

Mr. Cogan

2 credits per semester

Theory 507U, 508U. Schenker's Theories of Music I

An intensive course in analytic thought of the eminent Austrian theorist. Analysis of Baroque, classical and romantic works according to Schenker's principles.

Mr. Oster

2 credits per semester

Theory 509U, 510U. Schenker's Theories of Music II

A continuation of Theory 507U, 508U. Detailed analysis of extended and more difficult compositions of the tonal period, from Bach and Handel to Brahms, with emphasis on fugues of Bach and symphonic movements of Beethoven and other composers of the classical period. Prerequisite: Theory 507U, 508U or permission of the instructor.

Mr. Oster

2 credits per semester

Theory 515U, 516U. The Lieder of Schubert

Study will center on the relation between text and music in the lieder tradition of Schubert. Discussion of text will be correlated with thorough music analysis. Some emphasis on performance.

Mr. Oster

2 credits per semester

Theory 517U, 518U. Interpretive Analysis

Analysis for performers. The student is introduced to important concepts of rhythmic, linear, harmonic and structural analysis. The performance implications of analytic conclusions are intensively studied and applied. Music of many periods is examined, and the student will analyze works from his own area of specialization.

2 credits per semester

Theory 521, 522. Score and Sound

A fundamental study for performers of the relationship between the musical score and its ultimate realization as sound. The aim is to lead performers to a more knowledgeable, intelligent reading of the scores they encounter. Essential elements of such reading are the notational system, the nature and possibilities of musical sound itself, and musical works understood as expressive structural, stylistic formations.

2 credits per semester

Theory 525, 526. Music Since 1945

A faculty team will lead an exploration of musical creation since World War II. Each faculty member will lead the seminar for approximately six weeks, into the work of one or more

composers of special significance. Each student will make a presentation (performance, research, analysis or a combination of the three) prepared under the supervision of one of the faculty team.

2 credits per semester

THIRD STREAM

Third Stream: music that knows few barriers of style and seeks to distill through improvisation the best of all traditions, including ethnic and the avant-garde.

Third Stream 101, 102. Fundamentals of Aural Training

A practical aural training course in hearing melodies and bass lines of specific pieces and reproducing these on the students' particular instruments. During the second semester the harmonic implications of these pieces will be discussed and utilized in improvisation. The repertoire of Billie Holliday, Mikis Theodorakis and Duke Ellington will serve as a basis. Tape recorder required.

Mr. Blake

2 credits per semester

Third Stream 201, 202. Byways and Backwaters of the 20th Century

Emphasis will be on increasing the student's aural awareness by listening to a variety of 20th century music upon which the student may draw as a basis for future improvisation. Listening experiences will include Afro-American music, improvisation of gospel music, Mediterranean folk music, and the music of such prime innovators as Thelonious Monk, Charles Ives, and Giovanna Marini.

Mr. Blake

2 credits per semester

Third Stream 301, 302. Development of Personal Style

Concentration will be on the assimilation of the various musical colors that the student has been exposed to. The student will then investigate the roots of his own individual culture and edit these with his more recent musical techniques into a distinctive and organized style.

Mr. Blake

2 credits per semester

Third Stream 401, 402. Third Stream Seminar

Analysis of recomposition. The study and techniques of performance, both solo and group. Program and recital preparation.

Mr. Blake

2 credits per semester

Third Stream 403G, 404G. Improvisation for Non-Majors

The student will be exposed to the jazz idiom through theoretical study, analysis, performance, and a great deal of listening. Theoretical material will be assigned, and compositions and arrangements for available instrumentation will be encouraged. The popular song from Ellington to Jobim will be analyzed; aural experiences will include Thelonious Monk, Bubber Miley, Archie Shepp, Chris Connor and Princess Stewart.

Mr. Blake

2 credits per semester

VOICE

Voice 101, 102; 201, 202. Voice Class

A course to acquaint non-Voice majors with the basic principles of voice production. Much attention is given to the problems of the teacher of vocal music, at both the elementary and secondary school levels. Students gain a knowledge of the voice and learn to evaluate vocal sound, especially good choral tone.

1 credit per semester

Voice 401G, 402G. Diction for Singers

A course designed to acquaint the voice student with techniques of enunciation and projection, as well as accurate pronunciation in Italian, French and German. A comparison of sung and spoken languages, including a study of phonetics and the International Phonetic Alphabet.

Mr. Moriarty

2 credits per semester

Voice 403G, 404G. Vocal Techniques and Repertory

A study of the development of the vocal art from Monteverdi to the present day. Members of the class prepare representative works by the major song composers. Attention is given to study methods, textual and musical analysis and the basic recital techniques of communication and projection.

Mr. Moriarty and Mr. Rogers

2 credits per semester

Voice 405G, 406G. Voice Pedagogy

An examination of teaching philosophies and methods pertinent to vocal pedagogy from ancient times to the present, including the 18th century Bel Canto tradition — through discussion, lecture interview, demonstration, reading and observation.

Mr. Pearson

2 credits per semester

Voice 501. Advanced English Diction

Pre-requisite: Voice 401G, 402G. Not offered every year.

Mr. Bogue

2 credits

Voice 502. Advanced German Diction

Pre-requisite: Voice 401G, 402G. Not offered every year.

2 credits

Voice 503. Advanced Italian Diction

Pre-requisite: Voice 401G, 402G. Not offered every year.

2 credits

Voice 504. Advanced French Diction

Pre-requisite: Voice 401G, 402G. Not offered every year.

Mr. Moriarty

2 credits

Voice 506. The Popular Styles

Continued English diction with a survey of the history and performance practice of the popular styles including Gilbert & Sullivan, the Victorian Ballard, light opera and musical comedy. Prerequisite: Voice 501

Mr. Bogue

2 credits

Voice 507, 508; 607, 608. Advanced Voice Class

Advanced course for graduate non-Voice majors; primarily intended for graduate choral conductors. Enrollment limited. Class lecture, discussion, illustration, vocalization, and individual attention.

2 credits per semester

Voice 509, 510; 609, 610. Seminar in Performance

A seminar featuring visiting artists covering all aspects of performance including stage deportment, opera and song literature, program building, etc. Auditions for admission to be held in September. One or two public concerts will be given each year. To be directed by Mlle. Sarguey.

2 credits per semester

HUMANITIES

Humanities 101, 102. An Introduction to Major Modern Systems of Analytical Thought
Seminal works from the intellectual history of our civilization will be the subjects of guided class discussion and student papers.

3 credits per semester

Humanities 103, 104. English Composition
Specially organized for those with problems in expository writing.

3 credits per semester

Humanities 201, 202. The Major Traditions in Western Literature

An approach to classic works from the history of Western civilization: close reading of the works themselves; examination of the works' relation to their socio-cultural contexts; and delineation of major continuous traditions in the literature (e.g., theories of the nature of man, the nature of heroism, the nature of justice).

3 credits per semester

Humanities 301, 302. Pre-Twentieth Century Societies

Problems in the comparative study of primitive, classical, medieval, Renaissance, and early modern societies. Not offered every year.

3 credits per semester

Humanities 303, 304. Power and Human Culture

The problems of power and human freedom examined in such works as *Moby Dick*, *Thus Spake Zarathustra*, *The Grand Inquisitor*, *Totem and Taboo*, *The Communist Manifesto*, *Crowds and Power*. Biographical studies of political leaders in selected historical periods will be emphasized in the second semester.

Mr. Nagin

3 credits per semester

Humanities 305, 306. 19th Century Novel

Problems of consciousness in the 19th century novel.

Miss Rockefeller

3 credits per semester

Humanities 307, 308. Greek Literature

The study of Greek Literature from Homer to Aristophanes. The works to be considered include *The Iliad*, the Lyric Poets, Pindar, Herodotus, Thucydides, Hesiod, Aeschylus, Sophocles, Euripides and Aristophanes.

Mr. Sagan

3 credits per semester

Humanities 401G, 402G. The Nature of Culture

Through reading and class discussion this course deals with primitive cultures, the role of magic, cultural development, social aggression, symbolic form and art.

Mr. Sagan

3 credits per semester

Humanities 403G, 404G. Poets of the English Language

A study of English lyric and narrative poetry from the Middle Ages through the nineteenth century including Chaucer, Spenser, Donne, Milton, Pope, Blake, Keats and others.

Mr. Moore

3 credits per semester

Humanities 405G, 406G. Theatre and Modern Drama

A course designed to acquaint the student with aspects of drama and acting as applied to the modern theatre. The course will meet in the cafeteria in the evening to facilitate group discussions and workshops.

Mr. Nagin

3 credits per semester

Humanities 407G, 408G. Contemporary European Literature in English Translation

This course is designed to survey significant contemporary European philosophical and literary thought, as shown in the writings of Sartre, Camus, Solzhenitsyn, Pasternak, Brecht, Hesse, Pirandello, Dürrenmatt, etc.

Mrs. March

3 credits per semester

Humanities 409G, 410G. Independent Study

For advanced students who wish to and are prepared to undertake an extended inquiry into a sharply defined area of study. By permission of the Department Chairman only.

3 credits per semester

Humanities 411G, 412G. Problems in Pedagogic Theory & Practice

An examination of the relation of the tutorial experience to the historical models through readings in and discussion of pedagogic theory and through practice in teaching. Students will be assigned to work with undergraduates in need of remedial work in writing.

3 undergraduate credits per semester

2 graduate credits per semester

Humanities 501U, 502U. Modern Poetry

A study of the works of William Butler Yeats, T.S. Eliot, Gerard Manley Hopkins, W.H. Auden and others.

Mr. Moore

3 credits per semester

FRENCH*

French 101, 102. Elementary French**

A course designed to give the beginning student an oral command of French with a basic vocabulary and some grammar. This will be achieved by three hours of class weekly plus at least one hour of laboratory.

Mrs. Harris

3 credits per semester

French 201, 202. Intermediate French

This course will be orally oriented, with a greater emphasis on grammar and written work.

Mrs. Harris

3 credits per semester

French 301G, 302G. Readings in French Literature

Survey of French Literature from the *Chanson de Roland* to the so-called "Nouvelle vague" of the 1960's. Major texts will be studied as representative of the various stages of French civilization. Class participation welcomed and encouraged. Not offered every year.

Mrs. March

3 credits per semester

French 401G, 402G. Readings in French Literature of the Twentieth Century

A close examination of some of the major novelists, playwrights and poets from 1900 to the present. Great stress will be placed on class participation. Conducted largely in French. Not offered every year.

Mrs. March

3 credits per semester

*A \$15 language laboratory fee, not refundable after the first two weeks of school, is charged to all language students.

**Credit in first year language course will not be given until a full year of study has been successfully completed.

GERMAN*

German 101, 102. Introduction to Spoken German I**

This course is designed to develop all four language skills: speaking, listening, writing and reading. Language laboratory work is required to develop oral facility. Stress on grammar provides the framework for reading and writing.

Mrs. Reutlinger

3 credits per semester

German 201, 202. Introduction to Spoken German II

A continuation of German 101, 102. Readings will include a biography of Mozart and stories of Bertold Brecht, Franz Kafka, Kusenberg and others.

Mrs. Reutlinger

3 credits per semester

German 301. Intermediate Reading in German Literature

The two hour reading session will deal with prose fiction of the late 19th century and is aimed at increasing the students fluency in reading German. Grammar review will be instituted to correct deficiencies. Annotated texts will be used. At present the primary work to be read is Theodor Storm's *Der Schimmelreiter*. If time permits a study of Büchner's *Woyzeck* and Dürrenmatt's *Der Besuch der Alten Dame* will be undertaken. The one hour conversational session will be devoted to specific topics from German history and culture. Graduate students will be assigned papers.

Mrs. Reutlinger

3 undergraduate credits

2 graduate credits

German 302. Interpretation of Poetry

The course aims at developing an understanding of the principles of analysis of poetry through the intensive study of Baroque, Early Enlightenment, Storm and Stress and Classical Period Styles. Particular emphasis will be given to the poetry of Goethe. If students' command of German is not fluent lectures and discussions will be in English, the texts will be read in German.

Mrs. Reutlinger

3 undergraduate credits

2 graduate credits

German 401, 402. Introduction to German Literary Periods

A survey of the German literary periods, including some historical background, through the intensive study of poetry. The periods include the Baroque, Enlightenment, Storm and Stress, Classical and Romanticism. Not offered every year.

Mrs. Reutlinger

3 credits per semester

German 403, 404. Das Theater als Moralische Anstalt

Readings of plays by Lessing, Schiller, Büchner, Kaiser and Brecht with emphasis on developing the moral concepts underlying the decisions of the tragic characters and inquiry into resulting consequences. Not offered every year.

Mrs. Reutlinger

3 credits per semester

ITALIAN*

Italian 101, 102. Elementary Italian**

This course for beginners combines very intensive work in oral expression with a study of

*A \$15 language laboratory fee, not refundable after the first two weeks of school, is charged to all language students.

**Credit in first year language course will not be given until a full year of study has been successfully completed.

elementary grammar and introductory readings. One hour drill in the language laboratory is required of all students.

Mrs. Yona

3 credits per semester

Italian 201, 202. Intermediate Italian

The aim of this class, a continuation of Italian 101, 102, is to increase the student's active command of the language through the reading of selected modern prose, through oral reports, and through grammar review and composition.

Mrs. Yona

3 credits per semester

Italian 301G, 302G. Twentieth Century Literature

Readings in twentieth century literature with discussion and emphasis on oral expression. From Pirandello to Pasolini. Not offered every year.

Mrs. Yona

3 credits per semester

Italian 401G, 402G. Dante's Inferno

A course on Dante's *Inferno*, with emphasis on the literary, poetic and aesthetic values. Not offered every year.

Mrs. Yona

3 credits per semester

ACADEMIC SPECIAL STUDIES

The following courses are offered to all undergraduates for 3 credits per semester. Courses offered to graduate students are 2 credits per semester.

Art 301G, 302G. An Introduction to the Arts.

A study of the interrelationships of the visual, musical and literary arts. The course will be taught at the Museum of Fine Arts and will include visits to the various galleries and special exhibits.

Mr. Tate

3 credits per semester

English 105, 106. English as a Foreign Language

A conversation class which stresses understanding and application of various English structures. The goal is to move from patterned to free expression. For those who have a background in academic English, this class provides a transition from speaking in a literary style to a natural, conversational one. May be required of foreign students at the discretion of the Dean. Not offered every year.

3 credits per semester

Math 301G, 302G. Finite Math and Modern Logic

1. **Finite Math** is a course designed for composition majors. The course covers the topics of sets, binary operations, partitioning of sets, permutations, combinations, group theory, modular arithmetic, and an introduction to the relationship of these topics with music.
2. **Modern Logic** is an introduction to logic from a mathematical point of view. Topics covered are conjunctions, disjunctions, connectives, implications, logical circuits, tautologies, truth tables, logical arguments, and logical fallacies.

3 credits per semester

FACULTY BIOGRAPHIES

Frank Abrahams B.M.E. *cum laude* (Temple University), M.M. with honors (NEC). Choral conducting with Robert Page and Lorna Cooke de Varon. Additional study with Robert Shaw, Roger Wagner, Iva Dee Haitt. Faculty of Temple University Workshop for Gifted Pianist and Vocalist, 1973. Director of Choral Activities, Malden (Mass.) High School; Conductor, Malden Community Chorus. Phi Mu Alpha Sinfonia Fraternity. Performances with Duke Ellington. *Music Education.*

Joseph Allard Attended NEC; bass clarinet with NBC Symphony Orchestra under Arturo Toscanini; principal clarinet with Bell Telephone shows; solo saxophone with New York Philharmonic; recordings with RCA Symphony Orchestra under Stokowski; teaching at Juilliard since 1956. *Clarinet, Saxophone.*

Katja Andy Piano, Hochschule für Musik, Cologne, theory and composition with Wilhelm Mahler; soloist in European tour and member of Edwin Fischer's Chamber Orchestra, principal assistant to Fischer's master classes in Berlin and Lucerne; studies, Sorbonne; attended Cortot's master classes in Paris; former chairman of piano department DePaul University; member of competition juries including International Music Competition in Munich; extensive concert schedule in recital and as soloist here and abroad. *Piano.*

Carl Atkins B.M. in Saxophone and Woodwinds (University of Indiana); M.M. in Wind Ensemble Conducting with honors (NEC). Saxophone with Roger Pemberton and Eugene Rousseau. Clarinet with Harlow Hopkins. Flute with James Pellerite and Harry Houdeshel. Oboe with Jerry Sirucek. Bassoon with Leonard Sharrow. Jazz with David Baker. Toured for State Department with University of Indiana Jazz Band in Southeast Asia, 1965. Former member, American National Opera Company. Performances with Boston Symphony Children's Concerts Orchestra and Boston Philharmonia. Recordings and performances with various jazz artists. Solo saxophone recitals. *Afro-American Music; Woodwinds.*

Bernard Barbeau B.M. with honors, M.M. (NEC), two summers at Aspen Festival Music School in Aspen, Colorado. Voice with William L. Whitney, Martial Singher, and Theodore Harrison. Repertoire with Fritz Lehmann and Felix Wolfes. Opera with Boris Goldovsky. Pi Kappa Lambda. Performed as soloist at Gardner Museum and with the Boston Pops, and in opera under Boris Goldovsky and Leonard Bernstein. Member of National Association of Teachers of Singing. *Voice.*

David Bartholomew B.M. (North Texas State University); M.M. in piano (NEC); graduate work (NEC) in opera stage direction with Thomas Philips; Frank Huntington Beebe Scholarship, 1969; head of Opera Department, Boston Conservatory; guest director, NEC production of *The Rake's Progress*; produced *Don Giovanni* for Harvard Arts Festival; *Hansel and Gretel* for San Francisco Opera, Western Opera Theater; *Marriage of Figaro* for Leverett House Opera Society, Harvard; *The Consul* and *Il Matrimonio Segreto*, Boston Conservatory; *The Little Sweep*, Adventures in Music, Music Unlimited. *Così fan tutte*, Associate Artists Opera Co.; teaching faculty at Wolf Trap Foundation for the Performing Arts, Vienna, Virginia. *Chairman, Opera Department.*

Frank L. Battisti B.S., M.S. (Ithaca College). Conductor of Wind Ensemble, Concert Band, and Assistant Professor in the Wind Instrument Dept., Baldwin-Wallace College Conservatory of Music, 1967-69. Teacher of Instrumental Music at Ithaca High School, 1953-67. Chairman, Music Dept., Ithaca City

School District, 1961-67. Director of Bands at Ithaca High School, 1955-67. Guest conductor of All-State Wind Ensembles and Bands in New York State, Massachusetts, Connecticut, Rhode Island, Vermont, New Hampshire, New Jersey, West Virginia, Ohio, Iowa, Wisconsin, etc. Articles on Wind Ensemble, Music Education, Wind Literature published in many national publications and journals. Founded National Wind Ensemble Conference at New England Conservatory in 1970. Organized and conducts the Massachusetts Youth Wind Ensemble and made two tours of Europe with this ensemble in 1971 and 1973. Has held many national offices in various wind ensemble/band organizations. *Conductor, Wind Ensemble; Chairman, Music Education.*

Sydney Beck Former faculty member, Mannes College of Music (1950-68). Former Editor of Music Publications and head of Rare Book and Manuscript Collections, New York Public Library. Founder and curator of Contemporary Music and programs of rarely-heard music for New York Public Library. Organizer and director of Consort Players (Library of Congress performance; White House performance, 1963). Author of numerous books, articles, reviews. Member of American Musicological Society, Music Library Assn., International Assn. of Music Libraries, Galpin Society, Viola da Gamba Society, The Bohemians. Columbia Records. *Director of Libraries; Viola and Chamber Music; History and Literature of Music.*

Albert Yves Bernard LL.B. (Faculty of Law, Paris University), Diploma with medal in solfège, Diploma with first prize in viola (Paris Conservatory). Viola with Maurice Vieux. Chamber music with Lucien Capet and M. Tournemire. History of music with M. Emmanuel. Former member, Paris Opera Orchestra, Concerts Colonne, Oberdorffer String Quarter (Paris), Chardon String Quartet (Boston). First viola Esplanade Orchestra (Boston), 1929-54. Former member, Boston Symphony. Faculty, Berkshire Music Center. Officer d'Academie for the distinguished service to music. *Viola; Theoretical Studies.*

Ran Blake B.A. (Bard College). School of Jazz, Lenox, Mass. (summers 1957-60). Composition and improvisation with Ray Cassarino, Willis Lawrence James, Oscar Peterson, Mary Lou Williams, Bill Russo, Mal Waldron, Gunther Schuller. Founder of Ran Blake Record Library, housed at Nec. Former music critic for New York State publications. Articles for *Downbeat*, *Grove's Dictionary*. Recordings. Concerts on East Coast and in Europe, solo with Ran Blake Quintet. Faculty, NEC Extension Division. *Chairman, Third Stream; Improvisation and Composition.*

Laurence C. Bogue B.A. (University of Wisconsin), M.S. (Juilliard School of Music). Voice with Carlo Tagliabue, Lina Pagliughi, Mack Harrell, John Anello, Richard de Young. Operatic acting with Hans Wolmut. Former faculty, State University of New York, U. Buffalo, American Academy of Vocal and Dramatic Arts (New York City), private teaching in Japan. Performances with Marlboro, Bach, and Stravinsky Festivals. Soloist with major orchestras including the New York Philharmonic. TV appearances. Recordings for Columbia Artists Management. *Voice.*

Robert Brink (NEC; Harvard). Violin with Jacques Malkin and Albert Spalding; Violin faculty and co-ordinator of Chamber Music, B.U. School of Fine and Applied Arts, 1954-59. Member, Brink-Pinkham Violin and Harpsichord Duo, Hamden Trio; Concertmaster and Associate Music Director, Cambridge Festival Chamber Orchestra; Concertmaster of Boston Philharmonia and President, Board of Trustees, Boston Philharmonic Society; concert tours of US, Canada, Europe; appearances on National Educational TV and radio (CBS and CBC in Canada); recordings distributed in US and abroad. *Violin.*

Fred Buda B.M. (Boston University). Principal percussionist and timpanist, Boston Philharmonia, Boston Ballet, Boston Opera Company; percussionist, Boston Pops Orchestra; staff percussionist, WGBH-TV. Performances under most major conductors. Recordings with RCA, Kapp-Polydor, Deutsche Grammophon, Columbia. *Percussion*.

Ralph Buxton B.M. (Boston University), M.M. with honors (NEC). Music History with Joel Sheveloff, Julia Sutton, Teaching Fellow, NEC 1974-75. *Music Literature*.

Jaki Byard Piano with Grace Johnson Brown (at age 8); studied harmony with J. Wilson in high school; Army Band, trumpet and trombone; studied Schillinger System after the Army; Piano performances with Earl Bosic, Ray Perny, Danny Potter, Charlie Mariano, Herb Pomeroy; 12 recordings on Prestige Records; 3 recordings in France; 1 recording in Japan; 16 LP's on the market; taught privately for 30 years; joined NEC faculty in 1970, former acting chairman of Jazz Dept.; Recordings: *Freedom Together!*, & *Strings, The Jaki Byard Experience*. *Afro-American Music*.

Robert Ceely B.M. (NEC), M.A. (Mills College), Tanglewood summer, 1955; Princeton University Graduate School, 1957-59; Darmstadt summers, 1962, 1964. Seminar in electronic music at R.A. Moog Company, summer, 1965; Milano Electronic Music Studio as guest of Italian Government, 1963-64. Composition with Francis Judd Cooke, Darius Milhaud, Leon Kirchner, Roger Sessions, Milton Babbitt. Teaching assistant, Mills College, Princeton University. Faculty, Naval School of Music, the Lawrenceville School, Robert College, Istanbul. Director of the Boston Experimental Electronic Music Projects (BEEP). Member, Audio Engineering Society. Compositions include works for large and small instrumental groups as well as for magnetic tape, performed in Europe as well as in U.S. *Composition; Theoretical Studies*.

Gabriel Chodos B.M. with honors, M.M. (University of California at Los Angeles), Diploma in Piano (Akademie für Musik, Vienna). Piano with Leonard Shure, Josef Dichler, Carlo Zecchi. Tours of United States, Europe, Israel. Soloist with Chicago Symphony, Radio Philharmonic Orchestra of Holland, Israel Broadcasting Orchestra. Winner of Concert Artists Guild Competition, Michaels Competition, Casella Competition, Fulbright Scholarship, Martha Baird Rockefeller Award. Recordings with Orion Records. *Piano*.

Nancy Cirillo Associate Professor of Music in Performance, Wheaton College; Recipient, Naumberg Award; solo recitals Town Hall, Carnegie Recital Hall; tours with Music from Marlboro, The Manhattan Trio, The New Art Trio; former faculty Brandeis; performs with Boston Musica Viva; has recorded with CRI; member, The Wheaton Trio. *Violin*.

Susan Fisher Clickner B.M. (Indiana University), Diploma (Curtis Institute of Music). Voice with Anna Kaskas, Martial Singher. Lieder with Leo Rosenal. Opera with Herbert Graf. Full scholarships at Indiana and Curtis. Winner of Young Artist's Auditions of the Philadelphia Orchestra, winner of Fellowship at Tanglewood. Role in television premiere of Ned Rorem's opera *A Childhood Miracle*. Numerous appearances in opera, oratorio, recital, orchestra, including appearances with the Buffalo Philharmonic, Philadelphia Orchestra, Boston Symphony, and Philadelphia Lyric Opera Company. Member of National Association of Teachers of Singing. Faculty member at Clark University. *Voice*.

John Coffey Diploma, (Curtis Institute); studied with Stanislav Gallo, Joannes Roht, Gardel Simons, Edward Gerhard; former member Philadelphia Opera

Company Orchestra, Radio City Music Hall Orchestra, Cleveland Orchestra, Boston Symphony; played under Toscanini in Teatro Colon Orchestra, Buenos Aires; formerly head of brass department, Baldwin Wallace College; soloist, Boston Pops. *Trombone.*

Robert Cogan B.M. and M.M. (University of Michigan); MFA (Princeton); Phi Beta Kappa; studied with Ross Lee Finney, Nadia Boulanger, Aaron Copland, Roger Sessions, Philipp Jarnach; Young Composer's Radio Award 1952; Fulbright Scholarship 1952-53; Chopin Scholarship 1954; German Government Grant 1958-60; Guggenheim Fellowship 1968-69; works performed by Cleveland Orchestra, Hamburg Radio Orchestra, RIAS Orchestra of Berlin, League of Composers, Rothschild Foundation; critical writing published in North and South America; lecturer for US Information Agency; member Board of Directors, US section, International Society for Contemporary Music 1964-68. *Chairman, Graduate Theoretical Studies; Composition.*

Andre Come Trumpet with Marcel LaFosse; member, US Air Force Band, Baltimore Symphony Orchestra, Boston Symphony Orchestra since 1957. *Trumpet.*

Victor Dal Pozzal B.M.Ed., M.M.Ed. (NEC); piano with Bela Nagy, Miklos Schwalb. Lecturer at Massachusetts Music Educators Association Conference, 1968. Music Supervisor, Nahant, Massachusetts Public Schools. *Music Education.*

Lyle Davidson B.M., M.M. (NEC); student of Luise Vosgerchian, Daniel Pinkham, Francis Judd Cooke, Arthur Berger; teaching fellow Brandeis; works performed in Boston, Turino, Italy and Athens. *Theoretical Studies.*

Terry Decima B.M. (Oberlin), M.M. (NEC). Certificate (Akademie Mozarteum). Martha Baird Rockefeller Grant for Opera Study. Former faculty Boston Commonwealth School, Allegheny Music Festival, Berkshire Music Center. Organist, First Parish, Weston, Mass. Accompanist for many singers and instrumentalists in recitals at the Gardner Museum and in Boston area; Mozarteum, Salzburg, Austria. *Opera.*

Lorna Cooke de Varon A.B. (Wellesley College), A.M. (Radcliffe College). Voice with Olga Averino, Irene Wilson, Conrad Bos. Piano with David Barnett, Edyth G. Waxberg. Organ with Carl Weinrich. Conducting with G. Wallace Woodworth and Robert Shaw. Composition with A.T. Davison, Walter Piston, Nadia Boulanger. Assistant conductor, Radcliffe Choral Society and Harvard-Radcliffe Choir. Conductor, Bryn Mawr College Choir and Assistant Professor of Music, 1943-47. Faculty, Berkshire Music Center, 1952-66. Guest conductor of eastern high school, preparatory school, and college choral festivals. Holds Medal for Distinguished Achievement from the City of Boston and also from the Radcliffe Graduate Society. Conducted the NEC Chorus on State Department sponsored tours of Europe and the U.S.S.R. *Conductor of Concert Choir, Chamber Singers; Choral Conducting.*

Ray De Voll Tenor soloist, New York Pro Musica since 1962; soloist Bethlehem Bach Festival; Bach Festival, Winterpark, Florida; concert and oratorio appearances throughout the East; recordings with Decca and Columbia. *Voice.*

Robert DiDomenica B.S. (New York University). Composition with Wallingford Reigger and Josef Schmidt. Flute with Harold Bennett. Performed with Metropolitan Opera, New York City Center Opera, Symphony of the Air, New York Philharmonic, Columbia Symphony, Bach Aria Group, Modern Jazz Quar-

tet. Soloist: Music in Our Time, Composer's Forum, Twentieth Century Innovation Series. Recordings, R.C.A., Columbia, Colpix, M.G.M., Atlantic, and Deutsche Grammophon. Compositions performed at numerous recitals and festivals, including Berkshire Music Festival, 1971 Festival of Contemporary Arts, 1971 Festival of NEC Composers. Symphony performed by the Baltimore Symphony Orchestra under a Rockefeller Foundation grant. Recipient of a Guggenheim Fellowship, 1972-73. Music published by Edward B. Marks, Edition Musicus and MJQ Music. *Associate Dean; Theoretical Studies.*

George Edwards B.M. (Oberlin); M.F.A. (Princeton); composition with Richard Hoffman, Earl Kim, Milton Babbitt; awarded the Koussevitsky Composition Prize at Tanglewood, 1967. *Theoretical Studies.*

Frank Epstein B.M. Music Education and Percussion Performance (University of Southern California). M.M. (NEC). Percussion and Assistant Tympani, San Antonio Symphony, 1965-67. Percussion, Boston Symphony since 1968. Founding member of College, contemporary music ensemble of the Boston Symphony Orchestra. Faculty, NEC Extension Division. *Music Education; Chamber Music; Percussion.*

Beatrice Erdely Artists Diploma (American Conservatory). Piano with Henriot Levy and Eduard Steuermann. Performances at Orchestra Hall, Town Hall WQXR Radio, ABC Networks. Soloist with Chicago Symphony, Grant Park Symphony, Cleveland Orchestra. Former faculty member American Conservatory of Music, Cleveland Institute of Music, University of Toledo. Currently on faculty of Brandeis University. *Piano.*

Jules Eskin Curtis Institute; former member, Dallas Symphony, New York City Center Opera and Ballet Orchestra; former principal cellist, Cleveland Orchestra; member, Casals Festival Orchestra, Puerto Rico; principal cellist, Boston Symphony Orchestra; member, Boston Symphony String Quartet. *Violoncello.*

Thomas G. Everett B.M., M.M. (Ithaca College). Trombone with Emory Remington and Roger Smith. Recitalist and freelance bass trombonist with Portland Symphony, Boston Ballet, Boston Philharmonia, Cambridge Festival Orchestra and Boston Pops. Member, Boston Trombone Ensemble. Former faculty, Ithaca Public Schools (1966-67), Batavia City Schools, New York (1967-71), Phillips Academy in Andover (1971), and Harvard University (1971-74). Trombone faculty of the National Trombone Workshop in Nashville, (1972 and 73). Founder-President, International Trombone Association. Associate Editor of *Brass World* and *The Composer* magazines. Author of *An Annotated Guide to Bass Trombone Literature*. Jazz Ensemble Chairman for College Band Directors National Association, (1973-74). Assistant Conductor, Massachusetts Youth Wind Ensemble. *Music Education.*

Grace Feldman B.A. (Brooklyn College), M.Mus. (Yale University School of Music). Solo performances at Town Hall, Carnegie Recital Hall, Boston University, and elsewhere on tour. Lecture-demonstrations for educational television. Faculty, Wellesley College, 1966-69, Director of Viol Studies of the Boston Museum of Fine Arts, 1964-69. Has performed with New York Pro Musica, Manhattan Consort, Boston Camerata, Clarion Concerts. Member of New York Trio de Camera and New York Consort of Viols. Director of Ensemble Department at Neighborhood Music School, New Haven. Director, New England Consort of Viols. Recordings of Early Music. *Performance of Early Music.*

John Felice B.M. (University of Toronto), M.M. (NEC). University Settlement House, 1961-63, National Ballet School, 1963-66, Opera Assistant, NEC, 1966-67,

Theory Assistant, NEC, 1966-68, SAI Composition Prize, 1968. Faculty, Preparatory Dept. and Extension Division, 1966. Compositions performed in Boston, Washington, San Francisco, and Canada. *Theoretical Studies.*

Burton Fine B.A. (U. Penn.); Ph.D. (Illinois Institute of Technology); Curtis Institute; Principal viola, Boston Symphony Orchestra. *Viola.*

Everett Firth B.M., honors with distinction (NEC), Juilliard School of Music. Timpani and percussion with Saul Goodman, Roman Szulc, George Stone, Lawrence White. Chamber music concert appearances throughout New England. Faculty, Berkshire Music Center, since 1953. Member, Boston Opera Group Orchestra. Solo timpanist and head of percussion section, Boston Symphony Orchestra, Boston Pops Orchestra. Member, Boston Symphony Chamber Players. *Timpani and Percussion.*

Armando Ghittala B.M. (Juilliard); studied at Illinois Wesleyan University and NYU; trumpet with William Vacchiano; positions with New York City Center Opera and Ballet, Houston Symphony, Paul Lavalle's Band of America; joined Boston Symphony Orchestra 1951, presently principal trumpet; faculty, Boston University and Berkshire Music Center. *Trumpet.*

William M. Gibson Artist's Diploma (Curtis Institute of Music). Principal trombone, Boston Symphony Orchestra. Formerly with Pittsburgh Symphony and Philadelphia Orchestras, New York City Center Ballet and Symphony. Faculty, Berkshire Music Center (Tanglewood). Member Boston Symphony Chamber Players. *Trombone.*

Fernand Gillet Paris Conservatory, oboe First Prize, solfeggio First Medal; solo oboe with Paris Opera, Concerti Lamoureux Paris, Boston Symphony Orchestra; Oboe Master Class, Montreal Conservatory 1946-1953; Honorary Doctor of Music (NEC) 1969; Honorary Doctor of Music (Eastman School) 1973. *Oboe.*

Gerard J. Goguen B.M. (NEC); trumpet with Georges Mager; principal trumpet Central Florida Symphony; member, Boston Symphony Orchestra since 1952. *Trumpet.*

Peter Hadcock B.M. (Eastman School of Music); clarinet with Hasty; former faculty, State University of New York at Buffalo; Community Music School, Buffalo; former principal clarinet, Buffalo Philharmonic; Assistant principal clarinet, Boston Symphony Orchestra. *Clarinet.*

Anne Vaughan Hallmark B.A. Music (Barnard College), M.F.A., (Princeton), PhD in progress (Princeton); piano with Maria Clodes. Former faculty, Vassar College; faculty, M.I.T. Member, International Musicological Society. American Musicological Society and Medieval Academy of America. *Music Literature.*

Lee Sanford Halprin A.B. (Upsala College); A.M. (Columbia); teaching fellow, Harvard, 1953-59; teaching fellow, Tufts, 1960-61. *Chairman, Humanities.*

Thompson Hanks Studied with Richard Burkart (Lamar State College of Technology, Beaumont, Texas), Donald Knaub (Eastman School of Music), and Arnold Jacobs of the Chicago Symphony. Former member, San Antonio Symphony, Puerto Rico Symphony, Minneapolis Symphony. Member, New York Brass Quintet, New York City Ballet Orchestra, Chautauqua Symphony. Active free-lance in New York, concerts, recordings. *Tuba.*

Donald Harris B.M., M.M. (University of Michigan); studied with Ross Lee Finney, Max Deutsch, Paul Wilkinson; recipient of Fulbright Scholarship,

Guggenheim Fellowship, Prince Rainier of Monaco Composition Prize, Louisville Orchestra Award; compositions performed by the two principal orchestras of the French radio, the Strasbourg Orchestra, the Biennale de Paris, and the BBC; compositions performed in many parts of the US including the Seattle Symphony, the Festival of Contemporary American Music at Tanglewood (1965), Boston Musica Viva; Consultant to the United States Information Service in Paris, lecturer and producer of festivals and concerts of American music. *Vice President; History and Literature of Music.*

Nadine Harris B.A. (University of Minnesota). Further studies at L'École de Préparation des Professeurs de Français à l'Étranger (Sorbonne, University of Paris), CREDIF St. Cloud. Has taught at Lycée Pilote de Sèvres, and at the language department of the Faculty of Law, University of Paris. *French.*

Yuko Hayashi Graduate, Conservatory of Music, Tokyo University of Arts, Japan. B.M., M.M., Artist's Diploma, (NEC). Organ with Michio Akimoto, Kohten Okuda, George Faxon, Donald Willing, Anton Heiller. Harpsichord with Margaret Mason, Gustav Leondardt. Former faculty, Ferris Seminary and organist with N.H.K. Symphony Orchestra, Japan. Visiting professor, 1970, guest organist at the first Organ Academy, 1972, International Christian University, Tokyo. Extensive and frequent concert tours, numerous appearances through N.H.K. Radio and Television in Japan since 1966. Concert tours in U.S., Austria, Holland, West Germany. Recordings with Bremen Radio, West German Radio. Director, Musica Sacra, Cambridge, 1972-73. Organist, Old West Church, Boston. *Chairman, Organ.*

John Heiss B.A. in mathematics (Lehigh University), M.F.A. in music (Princeton University); Wilson and Ford Fellowships at Princeton. Composition with Milton Babbitt, Edward T. Cone, Earl Kim, Otto Luening, Darius Milhaud. Flute with James Hosmer, Arthur Lora, Albert Tipton. Former faculty, Columbia University, Barnard College, New England Conservatory Institute at Tanglewood. Publications, compositions, articles on performance techniques on contemporary music and on Stravinsky. Recordings as flutist and conductor. Compositions performed in U.S., Europe, and the Middle East. Principal flutist, Boston Musica Viva. Lectures on contemporary music. Bowdoin College Composition Award, 1971. National Institute of Arts and Letters award for composition and Berkshire Music Center; Fromm Foundation commission, 1973. *Theoretical Studies; Chamber Music; History and Literature of Music.*

Max Hobart University of Southern California. Violin with Vera Barstow, conducting with Ingolf Dahl. Played in the Graduate String Quartet, coaching with Gabor Rejto; in 1956 toured Europe with GSQ and coached with the Quartetto Italiano in Venice. During the same tour performed with the Virtuosi di Roma. Before coming to the BSO in 1965, played in symphony orchestras in New Orleans, Washington D.C., and Cleveland. Has appeared as soloist with the Boston Pops on numerous occasions including TV appearances and recordings on RCA and DGG. Acting Concertmaster of the Boston Pops Orchestra, 1971-72. *Violin.*

Ann Hobson Philadelphia Musical Academy; Cleveland Institute. Harp with Marilyn Costello and Alice Chalifoux. Second Harp, Pittsburgh Symphony; principal harp, Washington National Symphony; associate principal harp, Boston Symphony Orchestra; principal harp, Boston Pops. Participant, Marlboro Music Festival; soloist with Boston Pops and at Tanglewood. Founder and member of New England Harp Trio; member, BSO ensemble; Boston Symphony Chamber Players. Recordings with Deutsche Grammophon. *Harp.*

James Hoffmann B.M. with highest honors and Chadwick Medal (NEC), B.M., M.Mus., John Day Jackson and Woods-Chandler Prizes for Composition (Yale University), D.M.A. (University of Illinois). Composition and theory with Francis Judd Cooke, Quincy Porter, Paul Hindemith, Burrill Phillips, and Hubert Kessler. Studies with Boris Blacher and Josef Rufer, Hochschule für Musik, Berlin. Teaching Fellowship and Assistant Instructor, Yale University. Graduate Assistant, University of Illinois. Instructor, Oberlin College, 1959-62; Assistant Professor San Jose State College, 1963-64; Castle Hill, summer 1965-66. *Chairman, Undergraduate Theoretical Studies.*

John A. Holmes B.M. (Eastman School of Music); member, orchestras of Oklahoma City, Kansas City, Buffalo, Washington, St. Louis; soloist, South American Tour of Zimblar Sinfonietta, 1957; member, Boston Symphony Orchestra since 1946. *Oboe.*

Veronica Jochum Graduate, Staatliche Hochschule für Musik, Munich. Master class in piano, Maria Landes-Hindemith. M.M. (equivalent) with highest honors, concert Artist Diploma. Post-graduate work with Edwin Fisher and Josef Benvenuti (Conservatoire de Paris), 1959, invited by Rudolf Serkin to study with him in the U.S. Settlement School of Music, Philadelphia, 1959-61. Extensive concertizing throughout North and South America, Europe, and Africa. Soloist with major European and American Orchestras including the Minneapolis and Denver Symphonies, Bamberg Symphony, Berlin Philharmonic, Hamburg and Munich Philharmonics, Bavarian Symphony, Concertgebouw Orchestra of Amsterdam, Hague Philharmonic, Maggio Musicale Orchestra, Florence; RAI-Orchestra, Naples; Mozarteum-Orchestra, Salzburg; Venezuelan Symphony, Caracas. Recordings with DGG, Philips, and NEC-Crest. 1970, guest lecturer in Radcliffe Seminar series, Cambridge, Mass., with 10 lectures/recitals on the works of Beethoven. *Piano.*

John H. Kendrick B.A. in Philosophy, Boston University; M. Divinity, Boston University; M.A. Philosophy, Boston University; Ed.D, Philosophy of Education, Boston University. Director of Continuing Education, Middlesex Community College. Member, Massachusetts Advisory Council on Education Advisory Committee on the Study of Adult Part-time Secondary Education in Mass. Former Director, Institute for Urban Living, Northeastern University; Consultant, Model Cities. *Music Education.*

Rudolf Kolisch Violin with Sevcik (Akademie für Musik, Vienna); composition with Arnold Schoenberg; musicology with Guido Adler (University of Vienna); founder, Kolisch String Quartet; first performance of works by Schoenberg, Webern, Berg, Bartok and others; founder, conductor of Chamber Orchestra, New School for Social Research; former faculty, School of Music, University of Wisconsin; leader, Pro Arte Quartet; soloist with major orchestras in England, France, West Germany, Marlboro Festival, chamber music classes in England, Sweden, Austria, West Germany, Israel. *Artist in Residence, Chamber Music.*

Donald Lafferty B.F.A. with honors (U. of Buffalo); M.F.A. (Brandeis); further studies at NEC; theory and analysis with Robert Mols, Allen Sapp, Arthur Berger, Seymour Shifrin, Ernst Oster; piano with Allen Giles, George Zilzer, Irma Wolpe; composition with Arthur Berger, Harold Shapero, Malcolm Peyton; history with Paul Brainard, Leo Treitler; teaching fellow, Brandeis; Instructor, Clark U. *Theoretical Studies.*

Mireille Lagacé Organ with Bernard Lagacé in Montreal and Anton Heiller in Vienna. Prize and medal in the Munich and Geneva International Organ Competitions in 1962, finalist as harpsichordist in 1965, first prize in the Royal

Congress of Canadian Organists competition in Montreal in 1959. Extensive recitals in the U.S. and Canada. Recordings for Madrigal and Baroque records and the CBS International Service. Teaches baroque music at Cammac Music Centre and in the Choate Organ/Harpsichord Seminars. *Organ, Harpsichord.*

Eugene Lehner Graduate, Royal Conservatory of Music, Budapest; violin with Jenő Hubay; composition with Zoltan Kodaly; former member, Kolisch Quartet and Stradivarius Quartet; member, Boston Symphony Orchestra since 1939; faculty, Berkshire Music Center, Brandeis, Wellesley; fellow, American Academy of Arts and Sciences. *Viola, Chamber Music.*

Laurence Lesser Fulbright Scholarship, study with Gaspar Cassado in Germany. Cello with Gregor Piatigorsky. Mathematics at Harvard. Winner, 1966 Tchaikovsky Competition. Performances with London Philharmonic, BBC and Radio Peromunster in Switzerland; Boston Symphony Orchestra, Buffalo Symphony Orchestra, Lincoln Center Chamber Music Society, Baltimore Symphony Orchestra, Chamber Music Society of Pittsburgh and Pro Musica Society of Detroit. Recordings with RCA, Columbia and Desto. *Cello.*

Theodore Lettvin B.M. (Curtis Institute of Music). Piano with Rudolf Serkin, Mieczław Horszowski, Leon Rosenblum, Howard Wells. A Laureate of the Queen Elisabeth of Belgium Concours; winner of the Michaels Memorial Award, the Naumburg Award, the American Society of Musicians Competition. Performances as a soloist with major U.S. symphony orchestras such as the New York Philharmonic, Chicago Symphony, Cleveland Symphony, Boston Symphony Orchestra, as well as major symphony orchestras in Canada, Europe, Africa, Asia. Performed over 1500 concerts as a recitalist since 1948. Guest artist at Summer Festivals of Ravinia, Saint Louis, Cleveland, Saratoga, Tanglewood, others. Apprentice conductor with William Steinberg (1950-51). Numerous guest television and radio appearances including the Voice of Firestone and the Bell Telephone Hour. Artist in Residence at the University of Colorado (1956); head of the Piano Department, Cleveland Music School Settlement (1957-1968). Fellow of the International Institute of Arts and Letters; Member of the National Society of Literature and the Arts. Frequent and extensive European tours. Recordings on EMS, HMV, Columbia Records. *Piano.*

Charles A. Lewis, Jr. B.M. (Peabody Conservatory of Music); M.M. (NEC); studied with Harold Rehoig and Armando Ghitalla; C.D. Jackson Prize at Berkshire Music Center; performed and recorded Bernstein's *Mass*; solo trumpet in Joseph Papp TV and Broadway productions of Shakespeare's *Much Ado About Nothing*; founding member of the Empire Brass Quintet. *Trumpet.*

Webster Lewis B.S. (Morgan State College), M.S. (Boston College), M.M. (NEC). Piano with Jaki Byard and Victor Rosenbaum. Composition with Alexander Gehr and George Russell. Major concert appearances at Berkshire Music Center, Lincoln Center, Carnegie Hall. Television performances with major Boston television stations. Toured Europe, Norway and Sweden. Recordings with Sonnet, Columbia, Polydor and Strata East records. Former music director of "Say Brother," WGBH-TV; former director of Martin Luther King Learning Center. *Director, Community Services Department.*

Joseph Maneri Theory with Josef Schmidt, student of Alban Berg. Teaches composition privately. Trained in jazz and music of the Middle East as a clarinetist, saxophonist, and pianist. Compositions include a Piano Concerto commissioned by Eric Leinsdorf. Composition for *Woodwinds, Brass, and Percus-*

sion performed at Tanglewood. *String Quartet*, three piano pieces, *Trio* performed at Carnegie Hall. Latest composition, *Ephphata*, in quarter tones. Former faculty, Brooklyn Conservatory. *Theoretical Studies*.

Tamar March A.B. (City University of New York). M.A., Ph.D. (Harvard University). Former faculty, St. Paul's College, Brooklyn College, Harvard University. Faculty of Boston University, College of Liberal Arts. Phi Beta Kappa, Woodrow Wilson Fellow, French Honor Society. *French*.

Leslie Martin Cornish School of Music, Seattle; U. of Washington; American Conservatory, Chicago; faculty U of Washington, 1947-57; extensive studio and jazz experience, NBC, Hollywood; Jan Garber, Skinnay Ennis, Ted Weems, Gene Krupa orchestras; principal contrabass, Seattle Symphony Orchestra, 1947-57; Berkshire Music Center 1950; member, Boston Symphony Orchestra since 1957. *Contrabass*.

Donald Martino B.M. (Syracuse); M.F.A. (Princeton); faculty member, Princeton 1957-59, Yale 1959-68; teacher in composition at Berkshire Music Center, summers 1965, 1966, 1969; composer of *Portraits*, *A Secular Cantata* for chorus, soloists and orchestra (1955); *Contemplation for Orchestra: Concerto for Wind Quintet*, *Parisonatina Al'dodecafonía* for 'cello solo; *Concerto for Piano and Orchestra*, *Mosaic for Grand Orchestra*; Fulbright Fellow to Italy 1954-56; National Institute of Arts and Letters fellowship, 1967; Guggenheim Fellow, 1967-68; recipient of the Creative Arts Citation of Brandeis, 1963; member, American Composers Alliance, International Society for Contemporary Music, American Music Center, American Society of University Composers; author of several published articles. *Chairman, Composition*.

Jacob Maxin B.M., M.S. (Juilliard School of Music). Piano with Irma Wolpe, Edward Steuermann, Ilona Kabos; composition with Stefan Wolpe, Roger Sessions, Robert Ward, Vincent Persichetti. Town Hall debut, 1961. Young Artist's Series, 1963. Many concert tours. Summer school faculty, University of Colorado, Brandeis University. Former faculty, Juilliard School of Music. Artist-in-Residence, Sarah Lawrence College. *Piano*.

William Thomas McKinley B.F.A., in composition (Carnegie-Mellon University, 1960); M.M., in composition (Yale University, 1968); M.M.A. and D.M.A. in composition (Yale University, 1969); studies at Tanglewood, 1963. Former faculty, State University of New York at Albany. Faculty member, University of Chicago. Composition with Nikolai Lopatnikoff, Frederick Dorian, Gunther Schuller, Mel Powell, Yehudi Wyner, and Lawrence Moss. Numerous commissions from Chicago Symphony, University of Chicago performing organizations, Paul Zukofsky, and others. Numerous works published. Recordings, concerts as soloist and accompanist. *Composition*.

Gladys Miller Teacher's and Soloist's Diploma, B.M. (NEC); Honorary D.Mus., 1975 (NEC). Voice with Charles Adam White, Rulon Robinson, Morris Williams, Dr. Frank E. Miller. Master classes with William Brady, Chicago. Coaching with Madame Matzenauer and George Reeves, New York City. Assistant to Dr. Miller, New York, 1926-28. Concert, orchestral, church, and oratorio appearances in Boston and New York. *Voice*.

Robert Mogilnicki B.M. (NEC); M.M. Mus. Ed. (Boston University); Ph.D. (Boston University School of Education); trumpet with the Indianapolis and Pittsburgh Symphony Orchestras; Boston Pops. *Music Education*.

Richard Moore B.A. (Yale University); M.A. (Trinity College); Boston University Former faculty, Trinity College, Burlington (Vermont). Teaching fellow, Boston University. Fulbright Fellowship, 1958. Author of two books of poems, *A Question of Survival* and *Word from the Hills*. Individual poems have appeared in *The New Yorker*, *Harper's*, *Atlantic Monthly*, *Saturday Review*, and other magazines. Librettist for the opera *Chocorua*, performed at Tanglewood in 1972. Has given many public readings. *Humanities*.

John Moriarty Brandeis University; B.M. with highest honors (NEC). Chadwick Medal (NEC) 1952. Artistic Administrator and Stage Director, Opera Society of Washington, 1960-62. Artistic Administrator and Stage Director, Santa Fe Opera, 1962-65. Stage Director, Oklahoma City Opera 1966-. Conductor, Lake George Opera Festival, 1967-. Conductor and Director of Training for the Wolf Trap Company, 1973. Visiting Stage Director, Boston Conservatory 1963-65. Piano soloist with Boston Pops Orchestra, Radio Eireann Orchestra (Dublin), and in New York, Naples, Rome, Paris. Frank Huntington Beebe Award, 1954. Former faculty, NEC, 1955-61. *Repertory Coaching, Vocal Accompaniment, Diction for Singers*.

Carl P. Nagin B.A., Classical Greek (Boston University); B.A., French Literature (Boston University); Actor with Agassiz Players, Harvard Dramatic Club, Marlboro Players; major roles in dramatic productions; translations of Giraudoux, Sartre, Euripides, Aristophanes performed at Harvard College. *Humanities*.

Thomas E. Newell, Jr. B.M., M.M. (Cincinnati Conservatory of Music). Studied with Mason Jones. Former member, USAF Band in Washington, D.C. (1951-55), St. Louis Symphony (1955-57), Houston Symphony (1957-63), Boston Symphony Orchestra and New England Wind Quintet (1963-72). Former member, Washington Chamber Players, the Houston Woodwinds and the Cincinnati Fine Arts Quintet. Former faculty, Sam Houston State College, Texas Southern University, Stevens College, and Cincinnati Conservatory of Music. *French Horn, Chamber Music*.

Scott Nickrenz Graduate of Curtis Institute of Music. Founding member of the Lenox Quartet. Former member, Contemporary Quartet, Claremont Quartet, and the Vermeer Quartets. Concerts in U.S., Europe, South America, and Africa. Appearances at the Casals and Marlboro Festivals. Former member, Tanglewood Composition Department and Princeton Seminar of Advanced Musical Studies. Former faculty, North Carolina School of the Arts and the University of Northern Illinois. Member, Orpheus Trio. *Viola, Chamber Music*.

Fritz Noack Organ builder (The Noack Organ Co., Inc.); Violin with Fritz Sieben, Organ Building with Rudolf von Beckerath, worked with Klaus Becker, Ahrend & Brunzema, and Charles Fisk. Building organs independently since 1960. Member International Society of Organ Builders, Organ Design and Construction. *Organ*.

Ernst Oster Piano with Robert Teichmuller and Georg Bertram. Theory with Oswald Jonas (Schenker approach). Faculty member, Mannes College of Music. Lecturer, contributor to *Journal of Music Theory* and other music periodicals. Recipient of various grants; Senior Fellowship, National Foundation of the Arts and Humanities, 1967-68 for work on unpublished manuscripts of Heinrich Schenker. Visiting professor, Princeton University, Music Department (1968-69). *Theoretical Studies*.

Ernst Panenka Master's Degree (Vienna Academy of Music). Member, Volk-soper Orchestra, Vienna, 1926-29. Member, Boston Symphony Orches-tra. *Bassoon*.

James Pappoutsakis (NEC) Flute with Georges Laurent. Member of Boston Symphony Orchestra and Principal Flute of Boston Pops Orchestra since 1937. Soloist on several occasions with the Boston Symphony and Boston Pops. Princi-pal flute under Charles Munch during the Boston Symphony tour of Japan, New Zealand, and Austria. Soloist with Boston/Zimblar Sinfonieta on Central and South American tour. Member of Berkshire Woodwind Ensemble. Faculty: Bos-ton University, Longy School of Music, and Boston Conservatory of Music. *Flute*.

Louise Came Pappoutsakis Graduate of National Conservatory (Paris) with prize in harp. Studied with Bernard Zighera and Marcel Tournier. Former member, Boston Symphony Orchestra and Boston Pops. Faculty, Boston Conser-vatory of Music, Concord Academy, Dana Hall, Wellesley College. President, Boston Chapter of American Harp Society. *Harp*.

Mark Pearson B.A. (Oberlin College), M.A. (Stanford University). Has ap-peared as bass soloist with the Boston Symphony for three seasons; guest artist with the New York Pro Musica; numerous concert, oratorio, and opera appear-ances on both coasts, including premieres of music by Daniel Pinkham, Ernst Bloch, Paul Hindemith and Benjamin Britten; recordings on Music Guild, Cam-bridge Records, and Turnabout Records. *Chairman, Voice*.

Malcolm Peyton B.A., M.A. (Princeton); piano with Edward Steurman; com-position with Roger Sessions, Edward F. Cone, Wolfgang Fortner, Aaron Cop-land; Woodrow Wilson Fellow, 1955; Fulbright Fellowship 1956; former faculty, Princeton; works performed by Princeton Symphony Orchestra, in Town and Carnegie Halls in New York City. *Theoretical Studies, Composition*.

Daniel Pinkham A.B., M.A. (Harvard). Berkshire Music Center, Longy School of Music. Composition with Walter Piston, Aaron Copland, Arthur Honegger, Samuel Barber, Nadia Boulanger. Organ with E. Power Biggs. Harpsichord with Claude Jean Chiasson, Putnam Aldrich, Wanda Landowska. Choral conducting with G. Wallace Woodworth. Orchestral conducting with Stanley Chapple. Ful-bright Fellowship, 1950. Ford Foundation Fellowship, 1962. Fellow, American Academy of Arts and Sciences. Visiting lecturer, Harvard University, 1957-58. Music Director, King's Chapel, Boston. Conductor, Cambridge Festival Orches-tra. Harpsichordist, Brink-Pinkham Duo. Frequent appearances with Boston Symphony Orchestra. *Chairman, Performance of Early Music; Composition; His-tory and Literature of Music; Harpsichord*.

Richard Pittman B.M. (Peabody Conservatory of Music); further studies in piano, counterpoint and orchestration with Douglas Allanbrook and in conduct-ing with Laszlo Halasz, Sergiu Celibidache and Wilhelm Bruckner-Ruggeberg; Fulbright Award for study in Germany 1963-65; trombonist with USAF Band 1957-60 and with National Symphony Orchestra 1960-63; music director and conductor of Contemporary Wind Ensemble (Washington, D.C.), the Little Chorus (Washington, D.C.); assistant music director and conductor for chamber concerts for the Institute of Contemporary Arts, Empire State Festival (1961), Opera Society of Washington, D.C.; in Germany, music director and conductor of orchestral and chamber-opera groups in Hamburg 1964-65. Guest conductor of Washington National Symphony, Hamburg Symphony and others; faculty member, Eastman School of Music, 1965-68. Founder, conductor of Boston Musica Viva. *Conductor Repertory Orchestra; Orchestral Conducting*.

Richard E. Plaster B.S., M.S. (Juilliard). Bassoon with Simon Kovar. Faculty, Boston University, Boston Conservatory, Berkshire Music Center. Former member, North Carolina Symphony, Army Field Band, Baltimore Symphony, New York Woodwind Quintet. Member, Boston Symphony Orchestra since 1952. *Contrabassoon*.

Henry Portnoi Graduate, Curtis Institute of Music, in contrabass, studied with Anton Torello; principle bassist, Boston Symphony Orchestra; member, BSO Chamber Players, Boston Sinfonietta; formerly with Indianapolis Symphony (Sevitzky) and Pittsburgh Symphony (Reiner). *Contrabass*.

Irma Wolpe Rademacher Attended Akademie in Berlin; DaCroze Institute in Paris and Geneva; piano with Enesco, Kreutzer and Cortot; taught at the DaCroze Seminar in Berlin affiliated with the Akademie; taught at the Academy in Jerusalem, Settlement School in Philadelphia, Swarthmore College; teacher of Jacob Maxin, Jerry Lowenthal, David Tudor, Russell Sherman; taught summer school in 1971 at the Academy in Jerusalem under joint auspices of New York University and the Academy. Played all first performances of Stefan Wolpe's music. *Piano*.

Wayne Rapier B.M. (Eastman School of Music); studied with Marcel Tabuteau in oboe and ensemble; first oboe with Indianapolis Symphony, U.S. Marine Band and Orchestra, Kansas City, Baltimore, and Robin Hood Dell Orchestras; associate first oboe with Philadelphia Orchestra; professor, Oberlin Conservatory; European tour as soloist with Philadelphia String Quartet and Woodwind Quintet; concerti with Kansas City, Baltimore, Philadelphia Orchestras, also with Melbourne and Sydney Orchestras and New Zealand Orchestra. Member, Boston Symphony. *Oboe, English Horn*.

Barbara Anne Reutlinger Teacher's College, Hofheim/Taunus, Germany; University of Frankfurt; B.A. Boston University; M.A. Harvard; Phi Beta Kappa; Delta Phi Alpha (German Honorary Society); Trustee and Officer of the Corporation of Language Research, Inc., at Harvard; Teaching Fellow, Harvard University (1969). *German*.

William Rhein B.S. *cum laude* (Juilliard School of Music). Contrabass with Samuel Levitan, Frederick Zimmerman, John Schaeffer, Georges Moleux. Coached sonatas with Louis Persinger. Solo appearances with Chicago Chamber Symphony, New Haven Symphony, and the Boston Pops. Former member of New York Philharmonic. Assistant principal bass, Boston Symphony. *Contrabass*.

Robert Ripley B.Mus. with highest honors (Cleveland Institute of Music). Studied at Curtis Institute of Music and Berkshire Music Center. 'Cello with Jean Bedetti and Felix Salmond. Former member, Cleveland Orchestra, Glenn Miller Air Force Orchestra, Boston Pops, Violone Ensemble (sponsored by B.S.O.), and the Zimpler Sinfonietta. Member, Boston Symphony since 1955. Former faculty, All Newton Music School and Boston Conservatory. Member, Cambridge String Quartet. *Violoncello*.

Paula Robison B.S. (Juilliard School of Music). Member, Chamber Music Society of Lincoln Center, Orpheus Trio. Frequent participant, Spoleto Festival (Italy), Marlboro Festival, and the Music from Marlboro tours. Soloist with l'Orchestre de la Suisse Romande, New York Philharmonic, and Alexander Schneider's Chamber Orchestra. Winner, Munich Competition (1964), and the Geneva International Competition (1966). Former faculty, Northern Illinois University. *Flute, Chamber Music*.

Abby Rockefeller B.M., 'cello (NEC); studied with Richard Kapuscinski; publications. *Humanities*.

Allen Rogers B.M. (University of Kansas); M.M.Ed. (Columbia Teachers College); piano with Carl Friedburg; Town Hall debut; accompanist with Leopold Simoneau, Jennie Tourel, Jan Peerce, Elena Nicolaidi, Eileen Farrell, Martial Singher, Licia Albanese, Theodor Uppman; recordings. *Repertory Coaching, Vocal Accompaniment*.

Victor Rosenbaum B.A. *cum laude* (Brandeis University), M.F.A. (Princeton University). Piano with Leonard Shure, Rosina Lhevinne. Theory and composition with Martin Boykan, Edward T. Cone, Earl Kim, and Roger Sessions. Frequent appearances in solo and chamber music recitals and soloist with the Indianapolis and Atlanta Symphony Orchestras and the Boston Pops. Member of The Wheaton Trio. Lecture-recitals and workshops on problems of analysis, performance and teaching. Has taught at Princeton, Brandeis and M.I.T. and conducted orchestras at Princeton, Brandeis, and the Merrywood Music School. *Chairman, Piano; Theoretical Studies; Chamber Music*.

Eric Rosenblith Received Licence de Concert at age 16 from Ecole Normale de Musique, studied with Jaques Thibaud, Paris; in London with Carl Fleisch; in New York with Bronislaw Huberman. Debut in Paris, 1936; in New York, 1941. Concertizing in United States, Canada, Europe, Israel, and the Far East. Organizer and first violinist of several string quartets and chamber music festivals. Former concertmaster of the Indianapolis and San Antonio Symphony Orchestras. *Chairman, Strings and Chamber Music; Violin*.

Kenneth W. Roth B.M. (NEC) in oboe; M.A. in the Performance of Early Music (Stanford University). Oboe with Ralph Gomberg and William Criss. Recorder with Shelley Gruskin of the New York Pro Musica. Baroque oboe with George Houle. Member of the Boston Camerata. Faculty, Wellesley College, Museum of Fine Arts Camerata School. *Performance of Early Music; History and Literature of Music*.

Nancy Joyce Roth B.M. (NEC); M.M. with honors (NEC); flute with James Pappoutsakis and Shelley Gruskin; early music with Daniel Pinkham and George Houle; former faculty, Stanford University and Wellesley College; faculty member, Belmont Music School, All-Newton Music School, Camerata School; member, Boston Camerata, Fiori Musicali, Brandeis Chamber Orchestra. *Baroque Flute*.

Peter Lyman Row Rabindra Bharti University, Calcutta; Prayag Sangit Samiti, Allahabad; M. Music, Sangit Pravin; D. Music, Sangit Acharya. Recipient of Gold Medal for top position on Merit List of Instrumental Music Division in B. Music exams at Prayag Sangit Samiti; Silver Medal for second position on Merit List in Instrumental Music Division in M. Music exams of Prayag Sangit Samiti. Performances at Banga Sanskrit Sammelan, Sancharini, Sur-Singar Samsad, Surdas Sangit Sammelan, Queen's Park Music Circle, and Prayag Sangit Samiti. *Music Literature*.

Matthew Ruggiero Graduated from Curtis Institute of Music in Philadelphia, after study with Sol Schoenbach. Student of Ferdinand Del Negro. Participant in Marlboro Music Festival several years; member of National Symphony Orchestra for three years before joining the Boston Symphony as assistant principal bassoonist in 1961. *Bassoon*.

George Russell Author of *The Lydian Chromatic Concept of Tonal Organization*. Taught this method at the School of Jazz, Lenox, Massachusetts; Festival of the Arts, Jyvaska, Finland, under the auspices of the USIA; Lund University, Oslo, Norway; and Vaskilde Summerschool, Denmark. Former faculty, Berkshire Music Center. Appeared with the George Russell Sextet in President Kennedy's International Jazz Festival, 1962; Molde Jazzfestival, Norway; Bologna Festival, Italy; Philharmonic Hall, Lincoln Center; extensive concert tours of Scandinavia and western Europe with George Wein's Newport All-Stars and in his own Sextet. Numerous recordings here and abroad. Recipient of U.S. National Endowment of the Arts Award, 1969; Guggenheim Fellowships, 1969 and 1972. Member of the International Society of Contemporary Music, Norwegian Society of New Music. *Afro-American Music*.

Eli Sagan B.A. (Harvard), *magna cum laude*, Phi Beta Kappa; book on human aggression and cultural form published in 1974 by Harper and Row. *Humanities*.

Kenneth Sarch B.S., M.S. violin (Juilliard); Artist Diploma Chamber Music (NEC); studied with Ivan Galamian, Sally Thomas, Dorothy DeLay; soloist with Hartford Festival Orchestra; Hartford Civic Symphony; Melrose Symphony Orchestra; concert tours in South America under State Department auspices. Recital in Tel-Aviv, giving Israeli premiere performance of Charles Ives' sonatas; first violinist of Boston String Quartet; recipient of two Fromm Fellowships at Tanglewood. *Music Education; Violin*.

Lois Schaefer B.M. with honors (NEC); former assistant first flute, Chicago Symphony Orchestra; first flute New York City Opera; member, NBC opera orchestra; participant, Casals Festival, Puerto Rico; member, Boston Symphony Orchestra; recordings. *Flute, Piccolo*.

Robert Selig B.M., M.M. (Northwestern University); studied composition with Anthony Donato, Gardiner Read, Donald Martino, Ernst Krenek; former Executive Assistant Composer for United Artists Music Co., 1964-66; songwriter under contract; recordings on all major labels. Awards include Graduate Teaching Fellowship, Boston University 1966-68; BMI Composition Grant for Doctoral Study, University Southern California 1963; Composition Fellowship to Tanglewood 1968; commission from the Eastern Music Festival for composition for symphony orchestra and rock; recordings. *Theoretical Studies*.

Harry Shapiro Juilliard School of Music. Faculty member, Boston University. Member, Boston Symphony Orchestra. *French Horn*.

Russell Sherman B.A. (Columbia); piano with Edward Steuermann; composition with Erich Itor Kahn; debut Town Hall, 1945; soloist with New York Philharmonic, Los Angeles Philharmonic, Detroit Symphony; premiere performances of works by Schuller, Wolpe, Nono, Shapey; lecture-recitals on the complete Beethoven piano sonatas and the Bach Well-Tempered Clavier; former faculty member Pomona College, Claremont Graduate School, Music Department of University of Arizona. *Piano; Chamber Music*.

Gaït Sirguy Certificat (Conservatoire National Supérieur de Musique, Paris); M.M. (NEC). Private studies in piano with Pierre Sancan and René Gorget-Chemin. Numerous concerts and recitals in Europe and Brazil, including contemporary concerts with Music Center of Paris. *Repertory Coaching, Vocal Accompaniment*.

Louis Speyer Diploma, first prize in oboe (Paris Conservatory). Conductor of chamber orchestras at Berkshire Music Center; Sanders Theater, Cambridge; Pops Concerts. Music Director, Berkshire Woodwind Ensemble. Recipient, medal of "Reconnaissance Française" and French Legion of Honor; medal of the Elizabeth Coolidge Foundation, the Library of Congress, for eminent services to chamber music. Assistant Music Director, Berkshire Music Center, Tanglewood. Former member, Boston Symphony Orchestra. *Oboe, English Horn.*

Eleanor Steber B.M.(NEC), Mus. D. (Bethany College, University of West Virginia, Ithaca College, Florida Southern College, NEC). Performances with the Metropolitan Opera Company. Conducts annual Master Classes and seminars in English, German, and French song literature as well as in opera repertoire. Miss Steber, having made a return to the concert and opera stage during the 1973-74 season, divides her time between a schedule of concert appearances and teaching commitments in New York City and Boston. *Voice.*

Robert Paul Sullivan Attended NEC, Harvard Summer School and Universidad de Cervera (Spain). Guitar with Hibbard Perry, William Sykes, Alexander Bellow. Master classes with Oscar Ghiglia, Rey de la Torres and Emilio Pujol. *Guitar, Performance of Early Music.*

Julia Sutton B.A. (Cornell University), M.A. (Colorado College), Ph.D. (Eastman School of Music). Faculty, Eastman School of Music, New School for Social Research, Queens College of the City University of New York, George Peabody College for Teachers. Dance director, New York Pro Musica's "An Entertainment for Elizabeth;" Pennsylvania Orchestra Association's "Renaissance Revisited;" Colorado College's "The Descent of Rhythm and Harmony" (Florentine Intermedio, 1589). Editor, Thoinot Arbeau's *Orchésographie*, 1588 (Dover, 1967). Phi Beta Kappa, Phi Kappa Phi, American Musicological Society. Founder, Court Dance Institute of the Dance Notation Bureau. Numerous publications in Renaissance musicology and dance history. *Chairman, History and Literature of Music; Performance of Early Music.*

John Swallow Juilliard School of Music and Columbia University. Trombone with Neal DiBiase, Davis Shuman, and Donald Reinhardt. Former member, Utah Symphony, Chicago Symphony, Chicago Lyric Opera, New York City Opera Orchestra. Current member, New York Brass Quintet, Contemporary Chamber Ensemble and the New York City Ballet Orchestra. Assistant Professor of Trombone at the Yale School of Music since 1964. Faculty, Hartt College of Music. *Trombone, Euphonium.*

Henry Augustin Tate B.A. (Villanova University), B.A. (University of Pennsylvania), M.A. (New York University). Head of Adult Programs, Department of Public Education, Boston Museum of Fine Arts; Curator of Museum Education, Worcester Art Museum; Assistant Chief, Division of Education, Philadelphia Museum of Art. Lecturer at Rosemont College, Drexel University, University of Pennsylvania, National Gallery of Ireland. *Introduction to the Arts.*

Donald Teeters B.M. with honors in organ (NEC, 1958). Graduate work at NEC with Donald Willing, Daniel Pinkham, and Frederik Prausnitz; conductor since 1968 of Cecilia Society of Boston; organist-choirmaster since 1967, All Saints Church in Brookline; Tanglewood Fellowship, 1966; formerly (1957-67) organist-director, St. Andrew's Church, Wellesley. *Organ.*

Felix A. Viscuglia B.M. (NEC); clarinet with Rosario Mazzeo; soloist and clinician; appearances in Boston, New England, Philadelphia, New York, the mid-west and Canada; Director, Woodwind Ensemble, MIT; faculty, MIT; member, Boston Symphony Orchestra. *Clarinet.*

Roger Voisin Diploma (College St. Julien), Diploma with first prize in trumpet and solfège (Conservatoire de Musique). Trumpet with Rene Voisin, Marcel LaFosse. Faculty, Navy School of Music, 1941-43; Boston University, 1948-52; Berkshire Music Center, since 1950. Former principal trumpet and section trumpet, Boston Symphony Orchestra. Recordings. *Chairman, Brass Instruments; Trumpet; Chamber Music.*

Barbara Wallace B.M., honors with distinction (NEC). Voice with Marie Sundelius and Oren Brown. Repertoire coaching with Felix Wolfes and Daniel Pinkham. Opera with Boris Goldovsky and Sarah Caldwell. Solo appearances at Gardner Museum with the Boston Philharmonic, Boston Pops, Boston Civic Symphony, Detroit Symphony, Handel and Haydn Society, Cambridge Society for Early Music, New York Festival Orchestra, Rhode Island Symphony, Portland Symphony, The Cecilia Society, and Boston Opera Company. Currently soloist at King's Chapel. *Voice.*

Michael J. Walters B.S. and M.S., (Ithaca College). D.M.A., conducting (University of Miami School of Music). Further study, Academy of Music in Basel, Switzerland. Former band director and instrumental music teacher in the Ithaca Public Schools, Long Beach School System, Commack South High School. Conducting with Don Wells, Pierre Boulez, and Frederick Fennell. Composition with George Andriz, J. Clifton Williams, and Warren Benson. *Conductor, Repertory Wind Ensemble; Music Education.*

Chester W. Williams A.B. in Music Theory (Oberlin College), M.A. (Harvard University). Former instructor, Grinnell College; former Assistant Professor, Cornell College in Iowa. Joined New England Conservatory Theory Department in 1946. Became Dean of the Conservatory in 1953, then Graduate and Executive Dean in 1960. Mr. Williams served as President of NEC from 1962-67 when he resumed his present position. Conductor, Harvard Musical Association Orchestra. Former Vice-President (Eastern Region) of the National Association of Schools of Music; past President of the Massachusetts Music Teachers Association and Chairman of the Board, Wellesley Community Orchestra. *Dean.*

Phil Wilson Attended NEC. Trombone with Roger Voisin and Bill Tesson. Member of Board of Directors, International Trombone Association; co-founder and director of Boston Sackbut Week. Arranged and composed for Woody Herman, Buddy Rich, Clark Terry, Doc Sevrinsen, Marian McPartland. Played trombone with Woody Herman, Clark Terry, Louis Armstrong, Herbie Hancock, Marian McPartland, Bobby Hackett, Dorsey Brothers Orchestra. Recordings with Freeform, Columbia, Phillips, Seasac. Chairman of Trombone Department, Berklee College of Music, 1965-74; director of summer school music department, Phillips Exeter Academy, 1967-71; director of summer program, Choate School, since 1972. *Chairman, Afro-American Music, Jazz Division.*

Blanche Winogron B.A. *cum laude* (Hunter College). Piano with Anne Hull and Henriette Michelson of the Juilliard School of Music. Theory, composition and analysis with Henry Holden Huss, Walter Helfer, Stefan Wolpe and Felix Salzer. Conducted adult and group teaching programs at Greenwich House Settlement School in New York, working with Edgard Varèse, Wallingford Riegger, Bernard Wagenaar, and Lehman Engel. Established and directed the cooperative New

Studio, 1939; Faculty, Mannes College of Music, 1958-68. Concerts and recordings with The New York Pro Musica; tours in this country and abroad; radio and TV performances with the Rococo Ensemble; the Consort Players in *The Elizabethans, The Golden Age*, at the Library of Congress and at the White House in 1963. Publications include a new introduction for the Dover publication of *My Lady Nevell's Booke* (1968), several teaching pieces, three volumes of historical keyboard literature for Charles Scribner's (1972), reviews of music publications and recordings for professional journals. EMS, Esoteric, Columbia, Dover recordings. *Harpsichord, Continuo, Baroque Chamber Music*.

Lawrence Wolfe B.M. (NEC); member Boston Symphony Orchestra; recipient Albert Spaulding Prize at Tanglewood, 1970. Member, Collage Contemporary Music Ensemble of the BSO. *Double Bass*.

William G. Wrzesien B.Mus.Ed., M.Mus., Artist's Diploma (NEC); clarinet with Rosario Mazzeo; faculty State College at Lowell; Chairman, Woodwind Department, NEC Preparatory Division; member, Philharmonia Ensemble; participant, Monadnock and Marlboro Summer Music Festivals; principal clarinet, Boston Philharmonia, Boston Opera Orchestra, Boston Ballet Orchestra. *Clarinet*.

Anna Yona University of Turin, Italy. Former teacher, Cambridge and Boston Centers for Adult Education. Radio commentator-director, Italian Hour, Boston Area radio stations, WCOP, WBMS, WESX, and WLYN, 1943-1950. Translator of Italian plays and short stories. Author of pamphlet on Italian idioms. *Italian*.

Benjamin Zander B.A. with highest honors (London University). Diplomas from the Academia Chigiana (Siena), Hochschule für Musik (Cologne). 'Cello with Gaspar Cassado. Studied at Harvard University, and with Leonard Shure and Ernst Oster in New York. Former faculty member of the Yehudi Menuhin School in London; Merrywood Music School in Lenox, Massachusetts. Recipient of grants from the Harkness Foundation, and the International Society for Contemporary Music. Extensive concerts in Europe and recordings. Conductor of the Boston Civic Symphony, NEC Youth Chamber Orchestra. *Violoncello; Associate Chairman, Chamber Music*.

Gerald Zaritzky B.S. in Humanities and Science (Massachusetts Institute of Technology), M.Mus. in Theoretical Studies, (NEC). Studied with Robert Cogan, Ernst Oster. Woodrow Wilson Foundation Fellowship, 1965-66. Former faculty, Rhode Island Governor's School for the Gifted in Music and Art and Windhover School of the Creative and Performing Arts. *Theoretical Studies*.

Bernard Zighera Diploma with first prize in piano, Diploma with first prize in harp (Paris Conservatory). Harp with Marcel Tournier. Piano with Isidore Philip, Santiago Riera. Chamber music with Paul Chevillard, Lucien Capet. Former member, Paris Conservatory Orchestra. Faculty, Berkshire Music Center, since 1940. Concert tours in Europe and United States. First harpist, Boston Symphony Orchestra. Chevalier of the French Legion of Honor. Judge, Conservatoire National de Paris competition and International Harp Competition, Israel (1965). *Harp*.

Additional Faculty Member
Ronald Barron, *Trombone*

CALENDAR

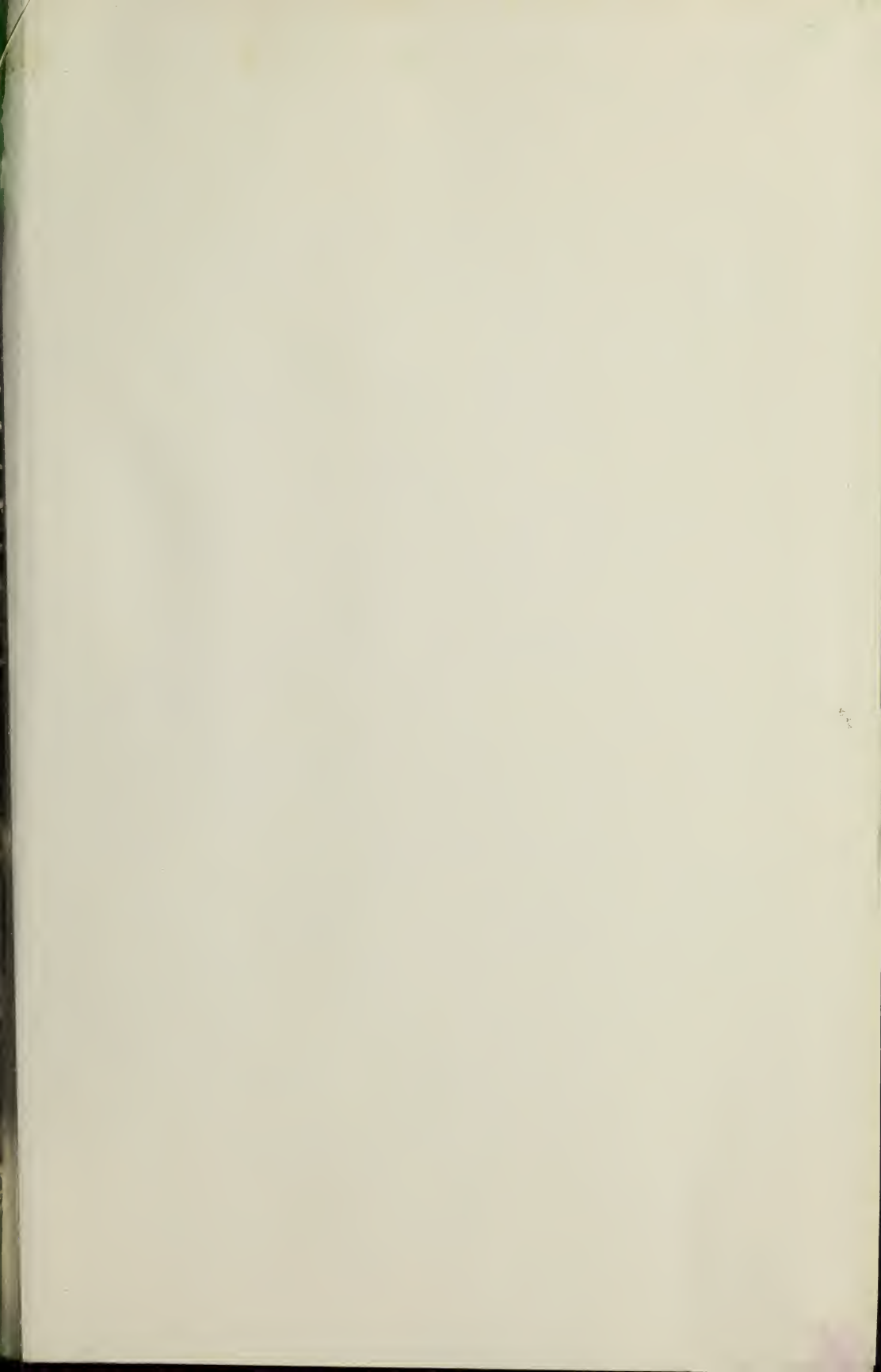
1975-76

Sept 8, Mon	Dormitory opens
Sept 8-12 (Mon-Fri)	Registration for returning students
Sept 11-13 (Thur-Sat)	Orientation for new students
Sept 15-19 (Mon-Fri)	Registration for new students
	Auditions for <i>all</i> students
Sept 22, Mon	First semester classes begin
Oct 13, Mon	Columbus Day - Holiday
Nov 11, Tues	Veterans Day - Holiday
Nov 27, Thurs	Thanksgiving vacation begins
Dec 1, Mon	Classes resume
Dec 20, Sat	Christmas vacation begins
Jan 5, Mon	Classes resume
Jan 14, Wed	First semester classes end
Jan 15, 16, 19, 20	First semester exams
Jan 21, Wed	Second semester classes begin
Feb 14, Sat	Mid-winter vacation begins
Feb 23, Mon	Classes resume
Apr 3, Sat	Spring vacation begins
Apr 12, Mon	Classes resume
Apr 19, Mon	Patriots Day - Holiday
May 14, Fri	Second semester classes end
May 17-21 (Mon-Fri)	Second semester exams
May 22, Sat	Alumni Day
May 23, Sun	Commencement
May 24-28 (Mon-Fri)	Auditions for promotion





President Gunther Schuller





0 1133 0286323 9

New England Conservatory Library

